

BINGANG



Club Crosby

Winter 1999-2000

It's Time To Renew For 2000!

For most of you, it's time to renew your membership for the 2000 calendar year. Please follow these directions:

TO OUR MEMBERS IN THE UNITED STATES AND CANADA

Send a check or money order for \$12, made out to CLUB CROSBY, to:

Wayne Martin, Editor *Bingang*
435 So. Holmes Ave.
Kirkwood, Mo 63122-6311

Canadian members must pay in U.S. dollars by means of a postoffice money order or an international bank draft drawn on a U.S. bank. Canadian currency and personal checks on Canadian banks are not acceptable to our bank.

TO OUR MEMBERS IN EUROPE

Ken Crossland of W. Midlands, U.K. is our European representative. He collects dues and does the mailing of *Bingang* for Europe and the British Isles. Magazines are air-mailed to Ken in bulk from the U.S. He distributes them to the members. Dues are \$16 and must be submitted to Ken *in an amount equivalent to \$16.00 U.S.* Send dues or notice of non-receipt of *Bingang* to

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Dorridge, Solihull
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United Kingdom

Checks or money orders should be made out to K. W. Crossland.

TO OUR MEMBERS IN AUSTRALIA, NEW ZEALAND, AND SOUTH AMERICA

We cannot accept foreign currency or personal checks, as it is too difficult and expensive to get them cashed. Money orders or bank drafts must specify payment in U.S. dollars. Personal checks will be returned, unhonored. Dues are \$16.00, and journals are sent airmail. Send your money order or bank draft, made out to Club Crosby, to Wayne Martin at the address listed at the top of this page.

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2 *The movie stills from Road to Zanzibar (front cover) and Dr. Rhythm (back cover) are from the collection of Mark Scrimger.*

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WINTER 1999-2000

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This issue is dedicated to Bob Hope. Thanks for the memories!

Readers Write

Dear Wayne:

When I received the news of Pat Sullivan's death, I just sat in my chair in a state of shock. Though I never met Pat personally, I corresponded with her for many years. She kept *Bingang* well to the fore; and with Priscilla Koernig attending Bing's concerts and golf tournaments, "the girls" must have traveled *thousands of miles*. From what I can gather, Pat was the shy, retiring type. Though she hadn't written to me for many years, I often thought of her. We have lost another wonderful *Crosby fan*, as we did when Rena Albanesi passed away.

— Shirley Naylor, Australia

Dear Wayne,

I have read all the Summer issue with great interest. It is, again, very informative, entertaining, and giving a variety of interests full measure. And it is a joy to behold the quality craftsmanship.

"Bing and the King" struck a special chord with me as a masterful piece of current journalism, thoughtfully written from an informed base. "BingSings" seems to grow with every issue, and that's a compliment: somebody has to keep us collectors informed. Member Mary Montalto spoke for me (and probably many other members) in "More About Bing and Frank"!

— Dieter Pressler, Anacortes, WA

Dear Wayne:

I enjoyed the last magazine, particularly the article on Rosie and Bing. I've always loved Rosie's beautiful voice. She and Bing sang so well together. Their album, *Fancy Meeting You Here*, has long been one of my all-time favorites, and I'm looking forward to its reissue on CD.

— Graham Reade, South Australia

Dear Wayne,

I do enjoy the new *Bingang* format — so easy on the eyes (especially for old-timers like me with failing vision). Also interesting to read about other stars of the Bing Era — plus outstanding photos, too.

— Marion Thomas, Rio Rancho, NM

Wayne:

Bing Crosby is the greatest entertainer of the 20th century! Sinatra was just a night club singer. Bing was a better singer, a better actor — he was great at whatever he did. His voice was heard by more people than any voice in the world. How can people compare Sinatra with Bing? — Robert Stagnaro, Santa Cruz, CA.

To the Editor, *Bingang*:

Both Frank and Bing contributed their own uniqueness to the world of popular music, and both set

standards by which all who followed them have been judged. Neither will ever be forgotten, as they left a legacy of recordings unparalleled. They were great friends and immensely enjoyed performing with each other on records, TV and in films.

— Harry L. Lichtenbaum, Wethersfield, CT

Dear Wayne,

I first heard Bing on the radio in 1931 and was immediately hooked. I started collecting his records when the three for \$1.00 Deccas appeared, and then went after the Victors and Brunswicks. When I left my ship after World War II, I took the Bing V-Discs with me. I have 118 pieces of Bing's sheet music, about 10% of what Mark has.

— Wm. J. Elliott, Naples, FL

Dear Wayne,

I saw Phillip Crosby last year in an L.A. club called Chadney's. I reminded him of the time we met in 1958 at the Sands Hotel in Las Vegas (I was featured with Rosemary Clooney). They screamed when I imitated Bing. Bing said I was "authentic."

The public doesn't know all we mimics really hate to imitate. We want to be ourselves, but of course audiences love the illusions we create. That wonderful, relaxed feeling I get when I try to capture Bing's speaking voice is most pleasant. To try to emulate that deep, resonant sound gives me a feeling of security, no matter how well I do it.

Friend Arthur Tracy died not too long ago. He was 98! We spoke of Bing often.

People still want me to imitate Ed Sullivan, Gen. Patton, and others, and with my hair transplants and face lift I tell 'em all I'm 20 years younger than reality.

As a kid in the 30's and 40's my idols were Bing, Cary Grant, Gable, Jolson, Berle, Benny (whom I really looked like), Hope. Then later I loved the swingers like Harry Richman, Vallee, Jessel, Georgie Price, and Dick Haymes. I liked Bing's voice best in 1932, but thought his best screen song performances were the "June in January" duet and "I Kiss Your Hand, Madame," from *Emperor Waltz*.

With my stage training (American Academy of Dramatic Arts, 1946), I preferred Paul Kelly and Uta Hagen's performances in *Country Girl* to the film. It's amazing how Kelly and Hagen never came across that powerfully in films. I spoke with Pat O'Brien, and he agreed with me about Paul Kelly. In 1954, my first trip to L.A. (working with Eddie Fisher at the Cocoanut Grove in June) I briefly saw Bing walking down Sunset Blvd. I remember the Tyrolian green velvet hat. It still gives me chills.

— Will Jordan, New York City

Dear Wayne,

The magazine is amazing! How do you do it? It keeps getting better and better!

— Bill and Belinda Fowler, Louisville, KY

The Editor's Page

DEATHS. We were saddened to hear of the death of **Pat Sullivan**, who passed away on July 25, 1999. Pat and Priscilla Koernig headed Club Crosby for a number of years in the 70's. A tribute to Pat by Priscilla appears on page 6 of this issue.

We were also sorry to hear of the death of **Jim Johnson**, a long-time member of Club Crosby and host of the "Irish Hour" and several tributes to Bing on radio. A tribute to him by Stanley Wayman and Etty Gits is on page 47 of this issue.

Our thoughts and prayers are with the **Sutkowski** family. **Ernie's** wife, **Jeanne**, died on November 23, 1999, after a long illness. She passed away on the day of their 42nd wedding anniversary.

Donald Mills, the last surviving member of the Mills Brothers singing group, died on November 13, 1999, after he underwent brain surgery for cerebral swelling. He fought pneumonia after the surgery and died of its complications at Cedars Sinai Hospital in Los Angeles.

THE DUES INCREASE. As we announced in the last issue, membership dues have been increased for our U.S. and Canadian members to \$12 per year. Please keep this in mind when you pay your dues this year.

We would like to urge those who can afford to pay more than the "minimum" dues of \$12 to do so. There are several of you who have always paid more than the club requires. This has been much appreciated, and it is why we have been able to keep the dues as low as we have.

The \$1 increase will help bring our bank account up to the point where we feel more comfortable about it, but it will provide only for the status quo. We would like to run more pages in each issue, use more pictures, and include a lot of material that has been sitting on the editor's desk for some time. There is a lot of good stuff sitting there, but we have not had the room to print it.

In addition, we have several projects in mind that will require more journal space to accomplish. For example, we have been promised an in-depth study of Bing's work which at present would take at least seven issues to print. We would like to do it in fewer issues.

So, if some of you "angels" could help us out financially, it would be very much appreciated! Add a few (or a lot of!) extra dollars to your payment or just throw in a few postage stamps with your dues. Any amount — small or large — would help. At present, it costs about \$2000 to print and mail each 52-page issue.

In the next issue we will print an "honor roll" of those who have contributed extra funds to the club. If

you make a contribution and do not wish to have your name printed, please let us know. We will *not* be printing amounts donated, just the names.

Here's hoping you can help us!

THE NEW MILLENNIUM. There has been a lot of argument in the newspapers and magazines about the new millennium and when it begins. Some insist that it begins in the year 2000, and others claim that it does not begin until 2001. You can take your choice, and the editor won't argue with you. It does seem, though, that there is a change of some significance when you have to start writing "20" instead of "19" at the beginning of the year. I've been writing "19" for almost 70 years, and I wonder how many checks and other documents I'll spoil before I get used to the change.

The important thing is that with this issue we are bringing Bing into the 2000's. The club was founded in 1936, and it has been going strong ever since. In reading through some of the old journals, it seems that the only time Club Crosby was in danger of folding was in the 60's, when there was a problem with getting enough material to fill each issue of *Bingang*. That is certainly not the case now!

It is encouraging to see how many Bing Crosby CD's are being issued, that new books are still coming out about Bing (the first volume of Gary Giddins' book is scheduled to be issued in 2000), and that new videos of Bing's work are being circulated (Thank you, Ron Hall and Bob DeFlores).

ABOUT THIS ISSUE. We are honored to have Bob Hope's inscribed photograph celebrating our 63rd anniversary, and our thanks go to Greg Van Beek and Linda Hope for arranging this. The *Road to the Moon* scenario was a real "find." Thanks again, Greg. It would have made a great movie, and it's too bad that the project was dropped. Mark Scrimger contributed a very interesting piece about the literary sources of Bing's work. David Lobosco outdid himself with the very interesting article about the mysterious Inger Stevens. Pete Cakanic takes on several subjects (and people!). Don't you just love it when he gets "crusty"? Greg Van Beek's "A Conversation with Bob Thompson" tells us a lot about Bing in the recording studio. Charlie Baillie does his usual fine job with CD's. Because of space problems, we tried a different format with the CD reviews this time. Let us know if you like it — or would prefer the previous format.

And there is much more for you to read and enjoy. Happy New Year (or New Millennium, if you prefer).

IN LOVING MEMORY

Patricia Evelyn Sullivan, 1934-1999

BY PRISCILLA KOERNIG

IN A WAY, this is the most difficult thing I've ever had to write; yet it brings back many treasured memories I shared with one of my dearest friends, Pat Sullivan, who joined Bing in Heaven this past July.

Pat and I always felt that we were not only friends, but were more like sisters, which neither one of us had. We started corresponding in 1952, when we were both teenagers and new members of Club Crosby. Our mutual love for Bing originally brought us together.

We met for the first time in 1953, when she came out to California from her home town of Milwaukee for a visit. We met upon her arrival at the Greyhound Bus Depot in San Francisco (both carrying pictures of each other and paging each other over their public address system). She stayed with me in my "first" apartment. I played tourist by taking her all around. Even though I was born in San Francisco (but raised in San Mateo from 7½ until 18 years old, when my parents had both passed away) that was the first time that I really "saw" San Francisco.

Pat came out here again in 1954, the year I got my first car, after turning 21. In fact, we vacationed together to Los Angeles, where she ventured to start her college education.

She worked her way through college, which took quite a few years, to fulfill her dream of becoming a librarian, but we were always proud of the fact that she reached that goal, including a Master's Degree.

Our friendship continued to grow very strongly each year as we continued to correspond very regularly, and also because of our mutual love and devotion to Bing, mainly, and to his fan clubs, especially Club Crosby.

Pat and I spent many more vacations together. We really enjoyed our trip to the East Coast in 1958 to meet Rena Albanesi, who was President of Club Crosby for years, and 1962, when we returned there, and I spent a week in Milwaukee, staying at Pat's first apartment (after she was a college graduate and working as a librarian at Wisconsin U.). I experienced my first and only White Christmas there and spent the holiday with Pat and her family.

Pat's love of California brought her back again in the 60's and then, of course, permanently here from 1974 on.

We had so much fun attending rehearsals of Bing's first TV special after his lung operation in 1974, when we also stayed at Larry Crosby's home. There are many treasured memories of the many times we followed Bing around the golf course, toured Bing's house in 1975, saw him perform at Laguna Honda Hospital in Sa



Club Crosby Officers Patricia Sullivan (L) and Priscilla Koernig (R) with Bing in 1975

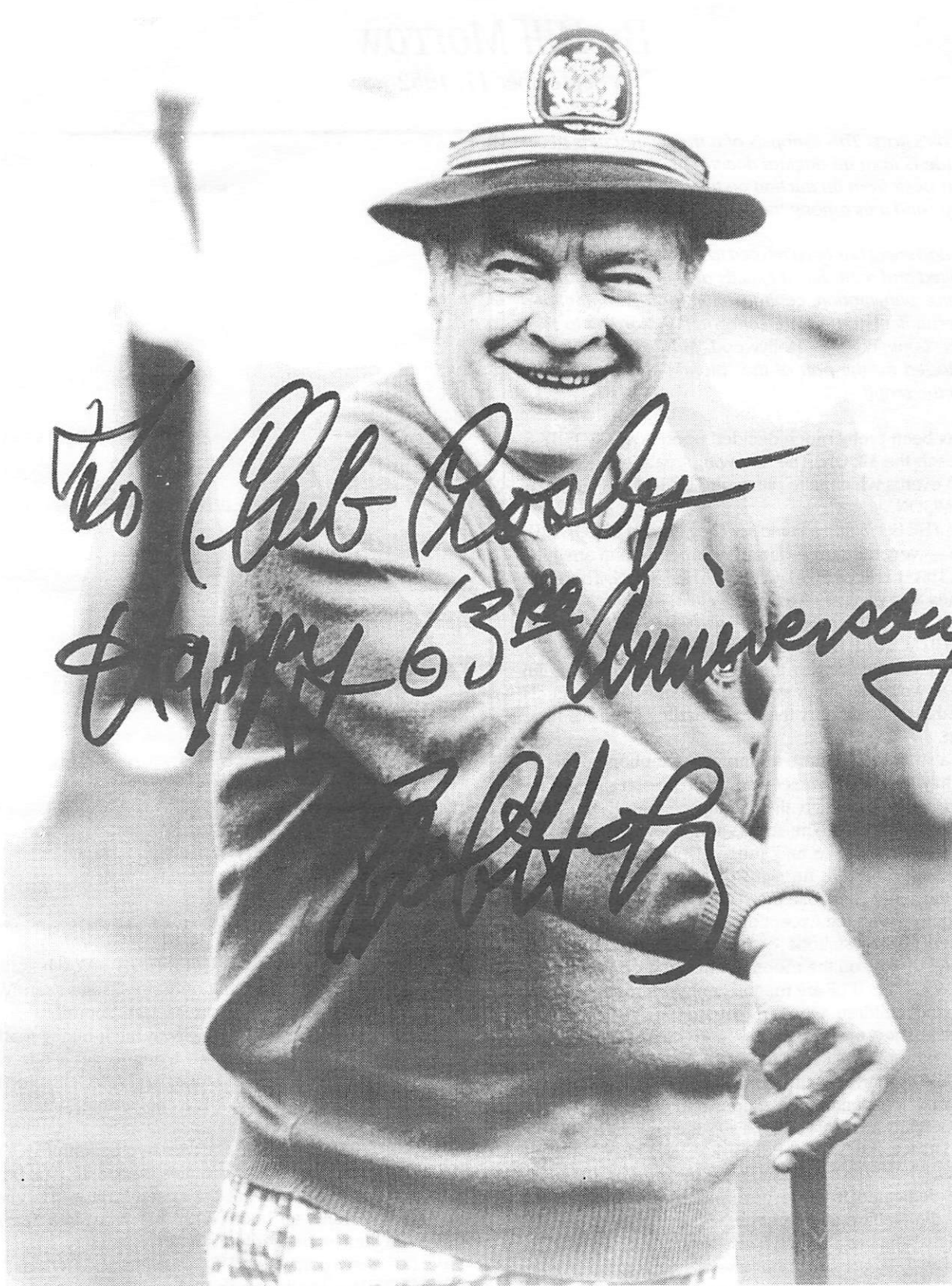
San Francisco yearly, had the pleasure of interviewing him three years in a row, our travels to Los Angeles, Las Vegas, San Francisco and Concord, California for Crosby concerts in 1976-77, and many other experiences.

I will miss Pat terribly, but will always know the joy she brought to my life by having known her.

God Bless You, Pat.

* * *

Editor's Note: Patricia and Priscilla had the honor that so many of us wish we had — personally knowing Bing and being known by him by face and name. Pat once wrote these words in an article about an interview "the girls" had with Bing: "His total ease put us at ease. He doesn't miss a thing — the blue eyes everywhere — and he fields questions spontaneously with an articulateness that belies his age. His voice is still the same superb instrument it has always been, not seeming to age at all."



To Club Rooby -
Happy 63rd Anniversary
Bob H

Photo courtesy of Greg Van Beek; Arranged by Linda Hope.

Road to the Moon

By Bill Morrow

September 17, 1952

EEDITOR'S NOTE: This synopsis of a movie that was never made is from an original document obtained by Greg Van Beek from an auction on the internet. It had been Bing's copy and was among the items Kathryn auctioned off in 1982.

The document has been retyped to fit into our format, but it is unedited and reproduced exactly as it was written as far as wording, punctuation, capitalization, paragraphing, and other mechanical matters are concerned. According to Fred Reynolds' book *Road to Hollywood*, Marilyn Monroe had been selected for the part of the "blonde knockout" mentioned in the script!

It has been pretty much decided upon how CROSBY & HOPE reach the MOON. The following treatment concerns itself with events which take place on THE IMAGINARY SIDE OF THE MOON.

Here THE BOYS find a Paradise. They enter a SPECTACULAR CITY — very modern — far more modern than anything on Earth. This is THE CAPITAL CITY OF THE MOON. There are other cities and villages — as well as lush rural area on this wonderful side of the moon, although we do not see them. The ARCHITECTURE OF THE BUILDINGS in the Capital City is startling, yet pleasant to the eye. Fantastically beautiful colors — as well as strikingly symmetrical landscaping effects are utilized to make this city the most dazzling town we have ever seen.

We also note that there are no ugly telephone posts — no unsightly overhead wires — no glaring Neon signs — no beer billboards to malign the beauty of the city and the surrounding countryside. The streets and sidewalks are spick and span, and the stores and shops display attractive merchandise, but there are no signs or posters. There are no locks on the shops, because there are no dishonest persons on the moon — with the exception of Crosby and Hope, that is. We see no gas stations — because there are no gas stations. All motors on the moon are run by atomic power.

The MOON PEOPLE are magnificent specimens of men, women and children who are dressed in flashy MOON CLOTHING. They are industrious and cultured and their civilization far surpasses that of the Earth. They have observed the earth and its marvels — improving and perfecting only our best and most outstanding inventions and customs.

The GOVERNMENT OF THE MOON is a practical, perfect-working DEMOCRACY. THE PRESIDENT and MEMBERS OF THE MOON'S GOVERNING BODY are inspired and honest. They are dedicated to good government and their prime interest is the welfare of the people.

The President has a DAUGHTER — who will be the GIRL in the story. This girl sings, but she is much prettier than Margaret Truman. In fact, she is a blonde knockout!

As our story opens on the IMAGINARY SIDE OF THE MOON, HOPE & CROSBY have had a far away hill top view of the MOON CITY in the distance. They make their way through

SP 89006

ROAD TO THE MOON

BING

Bill Morrow

September 17, 1952

Title Page of the Synopsis

lush countryside and come to a SUPER-HIGHWAY where the vehicles are traveling so fast that only streaks are seen. We hear them whiz by — "Zzzzt! Voom!" Zzzzt! Voom!"

The boys stand alongside the highway hitch-hiking madly and wondering just what they are trying to get a ride on. Suddenly, there is a screech of brakes and A MODERNISTIC MOON CAR FADES INTO VIEW. It is a convertible — with the top down.

THE OCCUPANTS OF THE CAR are two beautiful MOON GIRLS who ask the Boys if they can give them a lift. The boys hop in and ask the girls what the speed limit is. They tell them it is 800 miles an hour! With that there is a "Zzzzt! Voom!" and the car fades into a streak!

We now see a portion of THE BUSINESS SECTION of the MOON CITY. We see a streak — hear the screeching of brakes, and the Moon Car which we have just seen comes into view and to a stop.

The boys are a little worse for wear after their fast ride,

but joke about it.

As the Boys alight from the car, they are regarded as curiosities by the Moon People who assemble there. The Moon People do not treat them as freaks, however. The Moon People have studied Earth Men — they have observed them through powerful telescopes and television devices. But the Boys are the first Earth Men to visit the moon, so the Moon People do view them with great interest. The Boys don't mind this — particularly the great interest shown them by the beauteous Moon Girls.

The Moon People, being highly advanced mentally, can speak any language. Thus, when CROSBY AND HOPE speak to them in English, the natives naturally converse with them in the same tongue.

Just as the Boys are about to enter a STORE to get fitted out in Moon Suits — they like this place and wish to settle down here — another modernistic ATOMIC AUTOMOBILE pulls up and several Moon Men alight. In a friendly manner, they place the Boys in the car and speed off.

They arrive at a GORGEOUS BUILDING. The courtyard is profuse with fountains - landscaping, statuary, etc. They are escorted up beautiful steps to the building entrance where a DOORMAN opens the doors for them.

The Boys are pleased - thinking this building is a small, swank hotel. The building is, in reality, the CITY JAIL. But, inasmuch as there are no signs on moon buildings and vehicles, the Boys are misled. Their escorts are MOON POLICEMEN and they have just had a ride in a MOON POLICE CAR.

Oblivious to all this, the Boys step up to the desk - which is as attractive and friendly as a hotel desk - and sign the register. Fine furniture decorates the JAIL LOBBY - plants and flowers are seen here and there, and beautiful paintings adorn the walls. Even the bars on the windows are cleverly concealed by vines which enlase them.

We realize this is the Jail because we see an insert of the REGISTER which the Boys sign without looking at it.

The DESK SERGEANT, GUARDS AND POLICEMEN treat the Boys as honored guests and are tremendously cordial because they are the first customers the jail has ever had! There just aren't any crooks on the Moon! (With the exception of CROSBY & HOPE, like we said.)

The Boys revel in all this bowing and scraping and the JAIL STAFF, in turn, are overjoyed to have tenants in their palatial jug!

The Boys do not become the least bit suspicious until they are escorted from the lobby into the CELL BLOCK. This too is supremely luxurious - all CELLS HAVE LIVING ROOM, BEDROOM and BATH but these rooms - with the exception of the baths - are enclosed in bars.

The Boys know the meaning of bars when they see them. They hazard a guess that they are in the pokey. Then they are told that they have been brought here for detention. All the while, the guards are showing them how comfortable the beds are — taking their orders for room service, etc.

When the Boys are told they are the first and only tenants the jail has ever housed, they are tremendously amused. They are hysterical, and they suggest that a big Hollywood Premiere should be held to commemorate this momentous occasion! They bark silly orders for flood lights, bleachers and all that goes to make a Hollywood opening night.

They even break into a SONG titled "This Is The Best Darn Jail We've Ever Been In, and We've Been In Quite a

Few!"

But, even though this jail compares to the Waldorf, our Boys are lovers of freedom. Just as they are explaining the "Honor system" to the guards, as a prelude to taking it on the lam, an OFFICIAL PARTY enters.

It is THE PRESIDENT, accompanied by his DAUGHTER, the CHIEF OF POLICE, and AIDES.

The Boys are interviewed briefly by the President and the Official Party. During this interview, the Boys pay much attention to the Daughter. It is finally decided that the Earth Men have not come to the Moon as enemies. Being charming and harmless, they will be allowed their freedom on the moon! The Boys are hailed as the first inter-planetary Ambassadors of Good Will!

The Boys are thrilled, but the guards in the cell block are dismayed that their guests are being released. They bid Crosby and Hope tearful farewells and the Boys, in an effort to console them, promise to write and to "drop by" often.

As THE GROUP walks along the corridor toward the lobby, the President's daughter invites the Boys to dinner at the PRESIDENTIAL MANSION. The President approves, and the boys accept eagerly.

As THE BOYS pass through the LOBBY of the jail, the Desk Sergeant is surprised and upset and wonders if the Boys' rooms weren't satisfactory - if the service was poor - and why they are leaving so soon. They tell him everything was just lovely, but that they have received a better offer. The Desk Sergeant is relieved and assures the Boys that they will always be welcome there. The Boys promise to call again soon, which makes the Desk Sergeant very happy. The Boys are deeply touched. They blow kisses as they reach the doorway. HOPE remarks that if they'd had a jail like this in Cleveland, he'd still be there! CROSBY says if there had been a jolly jug like this in Spokane - he'd never have run away to join Paul Whiteman.

We are now at the Presidential Mansion. Dinner is over, and the Boys are enjoying after-dinner coffee with the President and his Daughter in a SITTING ROOM of the MANSION.

The Boys are appreciative of the hospitality shown them. They are also appreciative of the Daughter's beauty and charm. They remark what a privilege it is to be given carte blanche to relax and roam about this Paradise. As they babble on - dreaming of lush, easy living, the President cuts in and in an understanding and friendly manner, tells them that they are more than welcome to enjoy life on the Moon, but, like all Moon People, they must work for a living! This comes as a terrible blow to our heroes!

This shocking disclosure actually throws the Boys into the depths of despair. They even inquire if it would be all right if they went back to jail. Then noticing that the Daughter is disappointed in them, they decide to put up a front. They try to think when they worked — what sort of work they did — if they ever did any work — if they liked it — etc., etc. — and all through this the President and his Daughter are coaxing them and pulling for them as if they were amnesia victims! Finally CROSBY says this has left him so unnerved that he must go out for a breath of fresh air. He leaves Hope to work out the work problem with the President. CROSBY slyly takes the Daughter with him.

They exit and enter a BALCONY which overlooks the Moon City. The SUNSET turns to TWILIGHT and to MOONLIGHT as they stand there marveling at the fabulous display

of MOON COLOR.

MOON COLOR will be the most beautiful MOONLIGHT ever photographed. This prompts Crosby to remark that he has never seen anything like it. It is the most romantic force he has ever encountered! The Daughter explains that this is the same moonlight that shines on the earth - only by the time it reaches the earth, it loses much of its potency. Still, she says, song-writers, poets and lovers on Earth seem to fall under its spell. Crosby agrees that even the diluted moonlight on earth is pretty potent. He just wonders if he can control himself here where the moonglow is a hundred proof! THE GIRL smiles and SINGS a ballad. CROSBY DUETS the second chorus with her.

At the conclusion of this musical number the Daughter eases Crosby back into the Sitting Room. The Moonlight is just getting too much for him — and her too! And she's a native — so he must be doing all right!

Hope shatters Crosby's romantic mood by telling him that they are going to work in the morning. Crosby shudders and reels, and tells Hope to break the nature of the work to him gently. The President says he has sent for General X to explain the details of their jobs to them.

At this point General X is ushered in and the Earth Men are presented to him. They explain that they are too old for the draft and the General appreciates their sense of humor. The General is a fine military man of great ethics and excellent character. The Boys immediately find a true friend in the General. He has the warmth and charm of Eisenhower. . .the soldierly stature of MacArthur. . .and there are four stars on the collar of his Moon Soldier Suit.

The President and the General explain that the Boys are to work in the ROBOT SOLDIER FACTORY. This factory, a tremendous Moon Enterprise, turns out mechanical soldiers of three different sizes - on a mass production-assembly line basis. These mechanical soldiers are made to measure five feet-nine bodies, six, and seven feet in height, and are complete with ray-guns, bullet and heat proof metal bodies and mechanical brains which are radio-controlled.

As the General concludes, Crosby asks a logical question and Hope chimes in with him. The question is this: If everything on the moon is so serene, democratic and peaceful - why must they manufacture soldiers?

The General gives them a logical answer: He fears that the MARTIANS plan to attack the Moon and he is building this tremendous Robot Army to repel the Martians, in the event of invasion.

Satisfied and shocked by this answer, the Boys allow that they should get to bed because "they have a hard day at the factory tomorrow."

[Handwritten interpolation: NOTE: All workers — with the exception of the Boys are beautiful girls.]

OPENING DAY for the Boys at the FACTORY is really something. We find them working on the ASSEMBLY LINE. Hope is busy lifting heavy pieces of ROBOT ARMAMENT from one CONVEYOR BELT to another. Crosby stands alongside and merely gives the HEAVY EQUIPMENT a farewell pat as it rolls along. Hope starts to beef — turns away from his work to argue with Crosby, and the ARMAMENT begins to pile up. The first thing we know, our Boys are buried beneath a mass of clanking metal.

This throws the whole Assembly Line into complete pandemonium, and the FOREMAN finally banishes Hope and Crosby to the end of the Assembly Line where they make

minor adjustments on the Robots with pliers and screwdrivers. They are both happy now, because they are doing practically nothing.

On their days off, the Boys see a lot of the President's Daughter and visit many places of interest in the Moon City. They see many ULTRA-MODERN MECHANICAL GADGETS and visit the Moon City AIRPORT, where FLYING SAUCERS land and depart. *[Handwritten interpolation: Also, there is the annual FACTORY PICNIC. Here we find the Boys on an outing with many, many girls. They are the only men present! Songs and dances here.]*

[Words struck out: They even go on picnics and] We see that the President's Daughter has a tremendous interest in both the boys, but that she is falling for Crosby. There is keen rivalry between them though, and the Boys knife each other merrily at every chance they get.

Everything is going along fine until the boys witness a DEMONSTRATION of the ROBOTS IN ACTION. As stated before, the Robots are built in three sizes. One type are about the same height as Crosby and Hope. Then there are the six-foot size and also the giant seven-foot monsters. The Boys are amazed as the Robots fire space guns, march and take radio commands with almost human reactions.

Taking HOPE to one side, CROSBY tells him of a tremendous idea that has just hit him! The idea is this: CROSBY explains and HOPE agrees that this is the greatest invention they have ever seen. Here is the plan: They will stay in the factory that night - sneak into the offices - find the plans for the mechanical men - duplicate them - and when they return to the earth they will become the biggest men in the U.S.A. when they turn this invention over to the government authorities — for millions of dollars, of course. HOPE goes for this patriotic get-rich-quick scheme immediately. Now the trouble begins.

At closing time they hide. After waiting till the ASSEMBLY ROOM AND OFFICES are vacated, they slip up to the offices to grab the plans.

As they are creeping along a corridor they see a light shining from a CONFERENCE ROOM. In the room they see the OFFICERS of General X's staff in deep conversation.

Eavesdropping, they hear the Officers discussing a plot to seize the government by force! The plan is this: As soon as the current batch of Robots is finished they will be marched to the FACTORY PARADE GROUNDS where they will be formed into divisions.

Each Officer will then take personal command of an assigned division which he will control by PORTABLE RADIO EQUIPMENT.

At a given signal, one division will march upon the GOVERNMENT BUILDINGS...another division will seize the ATOMIC POWER PLANT...another division the AIRPORT... Another division will capture the COMMUNICATIONS CENTER ...Another division will march on the PRESIDENTIAL MANSION! The Mechanical Soldiers will be instructed to kill all Moon Persons who resist attack. In a matter of minutes, the government of the Moon will be overthrown and the Military Clique will be in complete power!

Crosby and Hope are flabbergasted as they hear this sinister plot of revolution unfold. They whisper that they must get word to General X that his officers are traitors!

In attempting to sneak away, they make a noise which alerts the Officers. A chase through the Factory commences! The Officers do not recognize the Boys, but they do catch

on the Moon is so serene, democratic and peaceful - why must they manufacture soldiers?

The General gives them a logical answer: He fears that the MARTIANS plan to attack the Moon and he is building this tremendous Robot Army to repel the Martians, in the event of invasion.

Satisfied and shocked by this answer, the Boys allow that they should get to bed because "they have a hard day at the factory tomorrow."

NOTE:--ALL WORKERS--WITH THE EXCEPTION OF THE BOYS ARE BEAUTIFUL GIRLS. OPENING DAY for the Boys at the FACTORY is really something.

We find them working on the ASSEMBLY LINE. Hope is busy lifting heavy pieces of ROBOT ARMAMENT from one CONVEYOR BELT to another. Crosby stands alongside and merely gives the HEAVY EQUIPMENT a farewell pat as it rolls along. Hope starts to beef -- turns away from his work to argue with Crosby, and the ARMAMENT begins to pile up. The first thing we know, our Boys are buried beneath a mass of clanking metal.

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Page With Handwritten Interpolations

glimpses of two persons whom they know have overheard their plans.

As the chase goes on, we see one Officer at the CENTRAL CONTROLS of the Plant. By pushing buttons, this Officer blocks off sections of the Plant. We see that the Boys are nearly caught several times by means of mechanical doors slamming shut.

Finally, the boys are completely surrounded and are locked in the ASSEMBLY ROOM. Realizing they are trapped, they quickly put on various pieces of mechanical man equipment. Soon they look like Robots, except that the backs of their suits are not welded shut. They look like Robots from the front all right, but from the rear they are definitely humans.

Just as the huge doors roll open admitting the Officers, Crosby & Hope jump into line with a group of seven-foot Robots who have been completed that day. They should have joined a group of Robots of their own size, because the Officer in Charge spots them immediately since they are much shorter than their fellow Robots!

He remarks that things must be getting pretty sloppy around the Factory, because these two Robots are not in their proper place. "A" TYPE ROBOTS should not be with "C" TYPE ROBOTS, he says.

He goes to a nearby RADIO CONTROL PANEL, picks up a MICROPHONE and pushes a SWITCH. He barks this com-

mand into the mike: "Type 'A' Robots, 'tention!"

Robots Crosby & Hope click their heels and snap to attention.

The Officer commands, "Forward march!" Crosby & Hope execute forward march, walking in Robot fashion. They march toward the group of Officers.

"Robots, halt!" commands the Officer.

Crosby & Hope halt.

"About face!" is the next command.

Our two Robots cannot do about face, because if they do, they will be exposed and captured -- so thinking quickly -- they do nothing.

The officer is puzzled, and muttering something about faulty equipment, he again commands, "About Face!"

Instead of doing about face, Crosby & Hope execute a side step in the direction of the Robots of their size.

The Officers are amazed.

Being comedians, our Robots now segue from their mechanical side-step into what practically amounts to an "Off to Buffalo"! For a finish they raise their right arms, extend their index fingers and "truck on down" to their places in line!

The Officers cannot believe their eyes and rush over to Crosby & Hope, making a cursory examination of their fronts. The Officer in charge remarks that there are definite mechanical defects in these two, and that they should be thoroughly inspected in the morning. An Aide makes a note of this. The Officers leave, the lights go out, and the boys are left alone in the Factory.

The Boys, still in their Robot Suits, chat for a while and Hope says they better get to General X immediately and tell him of the plot against the Government. Crosby says that they can get to the General on their lunch hour tomorrow -- that the important thing now is to sneak back to their apartment with these Robot Suits. Hope wants to know why they should take the Robot Suits home and Crosby says he will explain it all to him when they get there. They steal out of the Factory, still dressed in the Robot Suits.

Now safe in their apartment, the Boys are removing their Robot equipment. Crosby is explaining why he wanted to take the suits from the Factory. They may never get the plans, he says, but this equipment is better than plans. All they have to do now is to steal a couple of mechanical brains and a few more nuts and bolts from the Factory and they will have two complete Robot soldiers to take back to the U.S.A.! This will be even better than taking the plans back. Hope hails Crosby as a genius. First making sure that all their equipment is tucked safely under their beds, the Boys hit the sack.

At the Factory the next morning, the first thing the Boys do is to place two real Robots in the places where they themselves had stood the night before.

No sooner do they get these Robots in position, than the Officers arrive with the Plant Foreman to inspect the two supposedly faulty Robots. As the inspection is about to begin, Crosby & Hope butt in and explain to the officers that they have already fixed the Robots.

The Officer in charge thanks them and says that he had never seen Robots behave like that before.

Crosby & Hope agree that they were really haywire mechanically and the Foreman wonders just what was wrong.

The Boys then duplicate their antics of the night before -- without wearing Robot equipment, of course -- adding a few fancy steps and movements.

The Officers and the Foreman think this routine is very funny and after thanking the Boys for their alertness and devotion to their work, they exit.

At lunch time the Boys rush to see General X. They gain access to his private office, and tell him of the plot they had overheard the night before.

The General is shocked and tells the boys that it is incredible that his Staff would undertake such a dreadful scheme.

The Boys finally convince the General that the plot is genuine and he says he still can't believe it. . . "It's like something that would happen on the Earth," he says in dismay.

The Boys go on to say that they are going to warn the President and his Daughter, but the General says that the matter should be handled by him. It is a military matter. . . he will warn the President and his Daughter and also take the proper steps to thwart the revolution. He further instructs the Boys not to breathe a word of what they have found out to anybody. For security reasons the Boys easily understand it is best to leave everything to the wise and kindly General. As the boys leave, he thanks them and tells them that they are to go along working in the Factory just as if conditions were perfectly normal. One slip now would be fatal to everybody, he says.

No sooner do the Boys leave than the General summons his Staff. As they enter, he seats them all in front of his desk. He is determined, commanding — the great military figure. He does not lose his composure, but as he speaks we see that he has developed a violent hatred of the men he addresses. He tells them that he has had news of a plot to overthrow the government! His tirade against the traitors builds and he finally says, "And do you know how I learned of this plot? I learned of it because you idiots were stupid enough to let the Earth Men learn of it!" For the first time we realize that the General is the leader of the traitors and that his disgust for his staff was only because of their carelessness.

A conference takes place immediately, and it is agreed that the Earth Men must be disposed of.

Then follows a series of freak accidents in the Factory which involve the Boys.

The Boys are puzzled - suspect dirty work - but still have complete faith in the General.

The General meanwhile tells the President and his Daughter that the Earth Men are saboteurs. This is hard for them to believe but the General finally convinces them that the Earth Men are Earthworms. The Girl is terribly upset.

CROSBY comes to call on her and she tells him that the General has told her all, and it's best that they are not seen together or meet again.

CROSBY is hurt and disappointed, but feels that the General wants things this way for some reason or another, so with a shrug he leaves — thinking that everything will be okay as soon as the General's plan - whatever it is - is worked out.

As CROSBY leaves the Girl's house, he is accosted by a Moon Policeman who tells him he is under arrest. As he is ushered into the Police Car, we see that his old buddy HOPE is seated in the back seat. And off the Police Car goes to the City Jail.

Arriving at the JAIL, THE BOYS are given a complete reverse of the kind of treatment shown them on their first visit there, because now they are believed to be dangerous

saboteurs. The Boys object - demand to talk to the President — the General — Lawyers — but their wishes are ignored and they're thrown into their cells as if they were the lowest of criminals.

Meanwhile, a beautiful NEW GIRL arrives at the Presidential Mansion. She is the Cousin of the President's Daughter, and has come for a visit.

Engaging in the usual "girl talk" with the Daughter — the Cousin inquires about the wonderful Earth Men the Daughter had written her about. During this conversation we definitely learn that the President's Daughter was extremely fond of Crosby until he turned out to be a heel. We also learn that the Cousin is definitely interested in Hope - whom she has only known through glowing reports in the letters. Now, of course, both girls are sad, disappointed and disillusioned.

At this same time General X is meeting with the President in the PRESIDENT'S OFFICE. General X fears that Crosby & Hope will get wise to him and spill the beans, so he tells the President that the Earth Men should be executed, and that he has already made arrangements for them to be painlessly and permanently disposed of.

The President reminds the General that, under a Democracy, the Boys should have a fair and public trial.

The General doesn't like this at all. He leaves the President's Office - and stops at a DOWNSTAIRS TELEPHONE to make a call.

The Daughter and her Cousin overhear the General's phone conversation.

The General is talking to one of his Officers. He says that the President will not allow them to execute the Earth Men. Therefore, they must be murdered in their cell that night.

The Girls rush to the President with this news. Because the President has implicit faith in the General, and also because he realizes his Daughter's fondness for Crosby, he thinks perhaps that the Girls are a little hysterical.

The Boys are having a bit of argument over their plight. Hope is blaming Crosby for the mess they are in, and Crosby can't quite figure out why they are in this mess. They try to devise a jail break, but the only tool they can find is a screwdriver, which Hope carries in his hip pocket. He has taken it from the Factory. Hope figures it would take them longer than the Count of Monte Cristo to pick their way out with the screwdriver, so he tosses it into a corner of the cell.

Back to the President and Girls. He thinks they have fabricated this story to get the Earth Men out of the clink. "Still," says the President, "the general was a little too anxious to execute those men without a trial." We see that the President is seriously thinking the whole thing over.

It is now night and the Girls are in A BEDROOM in the Presidential Mansion. They are nearly wild with anxiety over Hope and Crosby, and are trying to think of a way to get them out of jail. There is a knock on the door and the President enters.

He tells the Girls that after thinking the whole thing over that he has written a pardon for the Boys. He hands his daughter a sheet of notepaper — which is the pardon. He also hands his Daughter another sheet of paper on which he has written a plan. He tells his Daughter to follow these instructions to the letter.

The Girls must now get dressed — because they are now in MOON NIGHTIES AND NEGLIGES — and rush to the Jail to save the Boys.

Outside the City Jail we see two hideous Robots march

down a RAMP from a TRUCK. An Officer says to the SOLDIER that these Robots will take good care of the Earth Men.

As the Robots begin their march up the Jail Steps we go to the PARADE GROUNDS at the Robot Factory. The General and his Staff are marching the Robots about, forming them into divisions. The Robots are terrifying as the moonlight shines on their Armament.

The General is pleased with his ARMY and remarks that the Revolution will take place in the morning.

Back at the Jail, Crosby & Hope are sleeping peacefully in their beds. Moonlight shines into the Cell Block, making an interesting pattern for murder. Guards sit dozing in chairs.

In the lighted Lobby of the City Jail, the Desk Sergeant and two Policemen are horrified to see the two Robots crash through the Front Doors!

The Robots overcome the Sergeant and the Officers, and then begin their blood-curdling march toward the Cell Block.

Inside the Cell Block the Guards are awakened by the on-coming Robots. They grapple with one Robot, but the other Robot marches right on and crashes into Crosby & Hope's Cell. They are awakened — jump from their beds — and are slowly being cornered by the Robot.

The Robot grabs Crosby, choking him. Crosby puts up a futile fight.

Hope, meanwhile, is dancing around not knowing what to do and suddenly a thought strikes him. He scurries around looking for his screwdriver — he finds it, jams it into a hole in the back of the Robot, which causes a terrific explosion. Hope receives a terrific jolt of electricity — sparks fly — the Robot releases Crosby who falls to the floor, limp.

The Robot, being shorted and put out of commission, falls to the floor too — with a loud clank.

Hope looks down the Cell Block and is terrified further. The other Robot has overcome the Guards and is headed their way. He quickly revives Crosby — gets him on his feet — and they dash out into the Corridor, only to encounter the other Robot.

Hope finally gives this one the screwdriver treatment too. There is an explosion — sparks fly — and Hope receives another terrific jolt of electricity. This Boy is really charged up by now.

The Boys dash toward the Lobby as the Robot crashes to the floor. Dashing into the Lobby, the Boys run into the two Girls who are just rushing in the front door.

The President's Daughter tells the Boys that there is a plot to murder them. This news has not come as a shock to the Boys. The Daughter quickly introduces the Earth Men to her Cousin. Crosby bows, but Hope being grabby, shakes hands with the Girl. Sparks fly, and the Girl gets a jolt of electricity. "My, they are wonderful!" says the Cousin.

All four dash for the Exit, then Hope gets a sudden thought. He rushes to the Desk, locates a pad there, takes a pencil and scratches something off the pad. Joining the others, he explains, "I left a call for 8 o'clock - I don't think we're gonna be here!"

Crosby, Hope and the Girls dash down the Jail Steps — jump in the Daughter's Car and speed off.

Back at the Parade Grounds at the Factory, the General is feverishly directing operations.

Hope, Crosby and the Girls are in the car and we see that they are going up a MOUNTAIN ROAD. The Car arrives at a darkened Residence, which is THE SUMMER HOME of the President.

INSIDE THE SUMMER HOME, a short, but delightful reunion between the Daughter and Crosby takes place. Hope likes the Cousin very much and wonders if she's a "kissin' cousin" and we gather that, for him, she is. The Daughter tells the Boys that the General has ordered their murder. The Boys are amazed. The Daughter goes on to say that her father has ordered a FLYING SAUCER to pick the Boys up here at dawn and take them back to the Earth. Dawn is not far away.

Crosby & Hope are still a little stunned concerning the news of the General. Crosby says if he wanted us knocked off, he must be the leader of the plot to seize the government.

This shocks the Girls, and the Boys tell them of the scheme they had overheard. The Boys say that all the Robots are finished, so therefore the Military Coup must be due to take place soon.

"I wish I knew what was going on at the Factory," says Crosby.

At this, the Daughter leads them to what looks like a TELEVISION MACHINE. She turns it on, it lights up, and after a few adjustments, we see the General and his Staff at the Factory Parade Grounds, directing last minute activities.

Crosby says, "Boy, this is it!" The Daughter says she and her Cousin must rush to her Father's side and that the Boys should wait there until the Saucer comes to rescue them.

But our Boys are real heroes. They will not flee in the face of danger. They tell the Girls they are going to stick with them. Thus once again, Crosby & Hope stick out their necks because of other, stronger anatomical impulses.

The Daughter repeats that she must dash to her Father's side and Crosby says that the Girls must give him and Hope a lift to town — drop them off somewhere, so they can get to their apartment. They leave.

Now follows a series of eerie shots of the different Robot Divisions, marching towards their destinations on various sides streets of the Moon City. Dawn is breaking, and the sound of the marching of these metallic monsters builds up to a horrifying crescendo!

Back at the Parade Grounds, the General tells an Aide that he is leaving for the CENTRAL RADIO CONTROL TOWER to direct all operations.

At this moment, a Soldier rushes up to the General and tells him that the Earth Men have escaped from Jail!

The General, in a fury, picks up a Microphone and gives this order: "General X to Central Radio Control."

We now see the CENTRAL RADIO CONTROL TOWER. OPERATORS are seated at a tremendous INSTRUMENT PANEL. They are in MILITARY DRESS. Over the loudspeaker comes the General's voice. "The Earth Men are loose in the Moon City! To all Robot Divisions: Apprehend and slay the Earth Men! That is all!"

The Operators quickly start to contact the Robot Divisions.

At a side street near the Boys' apartment in the Moon City, the Daughter's Car pulls up — the Boys hop out and begin a dangerous journey to their apartment.

Hope wants to know why they must go to the apartment and Crosby tells him he has an idea. Hope says he hopes it works. About this time they round a corner and run smack into a group of Robots who fire on them with space guns. This action is repeated several times as they encounter different parties of Robots. Finally they gain access to their apartment.

As they enter the apartment, we see two Robots turn and

start toward the apartment after them.

Inside the apartment, Crosby tells Hope he has no time for explanations, but that they better get into their Robot suits, but quick! They become Robots quickly and just as they are leaving their apartment building, they spy the two real Robots marching toward them.

Crosby says to Hope, "We need Ray-Guns!" With this they march right up to the Robots — come to a halt and click their heels together. The Robots stop — click their heels together — and salute! Crosby & Hope return the salutes — step up to the Robots — take their guns — and salute again. The Robots return their salutes and march off! Hope remarks, "They must have thought we were officers!"

Reaching the street, we see Moon People scurrying about, terrified and confused. Robots Crosby & Hope commandeered a convertible car and direct the driver to take them to the Presidential Mansion. It is now daylight.

Arriving outside the Presidential Mansion, they see a Robot Division, commanded by a live Officer with Radio Controls, marching toward them up another driveway. Hope & Crosby march to the Officer in Robot fashion, bang him on the head with their heavy metallic hands, and taking the Radio Control Set, Crosby shouts into the Microphone, "Robots, halt!" The Robot Division comes to a halt. The Boys take off their helmets, and are greeted by the President, his Daughter and the Cousin. The Boys say they must get to the Central Radio Control Tower. They all take off in the Daughter's Convertible.

At the Central Radio Control Tower, the General is pacing around shouting orders to be transmitted to the various Robot Divisions.

Crosby & Hope break in with Ray-Guns drawn and capture the General and the Radio Operators.

The President and the Girls rush in behind the Boys. The President demands that the General command his Robot Divisions to cease the attack.

The General laughs and tells the President that nothing can prevent the success of his venture now.

Hope is looking at the Control Panel and sees a series of PLUGS IN HOLES MARKED DIVISION NUMBER ONE, DIVISION NUMBER TWO, THREE, etc. Hope says he has an idea asks Crosby to reach into his Robot suit and get his screwdriver. This proves to be a ticklish situation with Crosby groping around inside Hope's armor. He finally produces the screwdriver and gives it to Hope.

Hope pulls out the Plug from the Hole marked Division Number One — the General lunges at Hope, but Crosby pokes him in the belly with his gun.

Hope jams his screwdriver in the Hole marked Division Number One. Sparks fly.

We now see Robot Division Number One. Apparently Hope's plan is working because all the Robots blow up simultaneously — sparks fly — and they fall to the ground, smoking masses of disabled equipment. The live Officer in charge dashes off scene.

Hope repeats his screwdriver operation several times and we see several Robot Divisions being disabled.

One by one, the Officers in charge of these Divisions dash into the Radio Control Tower to be captured by Hope & Crosby.

The Military Plot has been thwarted, the General and his Officers are taken off to Jail by the Moon Police and the President, his Daughter and her Cousin just can't thank the

boys enough.

The Cousin tells Hope that he is a genius, and he replies modestly that he "did it all with his little screwdriver."

It is night again and Crosby and the President's Daughter are on that Romantic Balcony at the Presidential Mansion. Moon Color was never more effective than it is now. Crosby kisses the Girl tenderly.

This kiss is interrupted by sputtering off scene — sparks fly!

We swing around to another Balcony, and discover that the highly electrified Hope is kissing his Girl! Sparks are still flying.

We go back to Crosby and his Girl and he sings her a LOVE SONG. She looks gorgeous in her Moon Evening Gown.

Well, after becoming this intimate with the Girls, the Boys marry them.

After the wedding ceremony, our Happy Quartet just can't think where they will go on their wedding trip. The President solves this by taking them to the Airport, where he presents them with a brand new Flying Saucer.

The Wedding Party enters this modernistic Air Ship and it whizzes off! They are bound for a honeymoon trip to the Earth!

Upside-Down Bing

By Dieter B. Pressler

The proverbial Yankee ingenuity may be yielding to the culture of the Australians. Bing got a perverse kind of worldwide publicity out of the Incident Down Under.

It was all over the radio dial, beginning on July 8 with Paul Harvey and reverberating for a week on Canadian Radio One. The Aussies had enlisted Bing's help in clearing a beleaguered shopping mall of loitering teens. They made him sing "My Heart Is Taking Lessons" over and over, until the youngsters left. . . Bing, the scarecrow!

What next — Waking felons in maximum security with Bing's rendition of "I want to wake up in the morning where the Morning Glories grow"? Bing as an audio-visual warning icon on the internet? Bing's bust as a door stop? The possibilities are endless.

When the Canadians played the whole number, one could envision an Australian collector with a sense of humor. ". . . It must annoy the neighbors. . . It began to la-la-la, la-la-la-la when I looked at you."

What a show-off! Bing's 1938 recording has not been exactly easy to find.

Editor's Note: I agree with youth lawyer Jane Sanders, who said about the incident: "It sends out the message to young people: you're troublemakers; you're not wanted in our community." I really don't think Bing would have approved of these tactics, especially the pink lighting to highlight pimples!

W.M.

The Literary Bing

A Look at the Works of Famous Authors, Playwrights and Poets
Which Were Adapted for Crosby Movies and Recordings

By Mark Scrimger

MUCH mention has been made of the many musicians, composers, and lyricists whose works inspired or contributed to Bing's success on records and in film musicals. Lesser heralded are the well-known literary lights whose works provided the genesis of many of Bing's movies and spoken word recordings. In many cases, unbeknownst to them, famous authors as diverse as Stephen Vincent Benét, O. Henry, Washington Irving, Booth Tarkington, Mark Twain, and P. G. Wodehouse, among others, served as collaborators on various Crosby screenplays and other projects over the years. For this article, I tried to track down the original source materials. Those I was able to locate are excerpted here.

Bing's early training in elocution and dramatic arts began at Gonzaga. His participation in a 1919 school production of Shakespeare's *Julius Caesar* is a familiar anecdote. In his autobiography, Bing mentions developing his public speaking skills by memorizing and reciting oratorical pieces such as *The Spell of the Yukon* and *The Shooting of Dan McGrew* by Robert W. Service, *Horatio at the Bridge* by Thomas Macaulay, and two pieces I was unable to find entitled *Spartacus to the Gladiators* and *The Dukite Snake* — authors unknown at this time.

Horatio at the Bridge

THOMAS BABINGTON, LORD MACAULAY

Then out spake brave Horatius,
The Captain of the gate:
"To every man upon this earth
Death cometh soon or late.
And how can man die better
Than facing fearful odds
For the ashes of his fathers
And the temples of his gods,

"And for the tender mother
Who dandled him to rest,
And for the wife who nurses
His baby at her breast,
And for the holy maidens
Who feed the eternal flame, —
To save them from false Sextus
That wrought the deed of shame.

The Spell of the Yukon

By ROBERT SERVICE

I wanted the gold, and I sought it;
I grabbed and mucked like a slave.
Was it famine or scurvy — I fought it;
I hurled my youth into a grave.
I wanted the gold, and I got it —
Came out with a fortune last fall —
Yet somehow life's not what I thought it,
And somehow the gold isn't all.

No! There's the land. (Have you seen it?)
It's the cussedest land that I know,
From the big, dizzy mountains that screen it
To the deep, deathlike valleys below.
Some say God was tired when He made it;
Some say it's a fine land to shun;
Maybe; but there's some as would trade it
For no land on earth — and I'm one.

An English play, *The Admirable Crichton*, by James M. Barrie, was used as the basis of Bing's 1934 movie, *We're Not Dressing*. Crichton became Steven Jones (Bing's character) in the Crosby version.

Bing and W. C. Fields did a loose interpretation of Booth Tarkington's novel *Magnolia* in their 1935 film, *Mississippi*.

Anything Goes was a play written by English authors P. G. Wodehouse and Guy Bolton and was rewritten into a Cole Porter musical which Bing filmed in 1936 and remade in 1956.

Later in this issue you can read the entire text of *The Badge of Policeman O'Roon* by O. Henry, which became *Dr. Rhythm* in 1938.

The Legend of Sleepy Hollow by Washington Irving and *A Connecticut Yankee in King Arthur's Court* by Mark Twain are well-known pieces of Americana. Adapted versions of both were made into popular Bing Crosby movies in the late 1940's.

THE ADMIRABLE CRICHTON

By James M. Barrie

LADY MARY (*with a curl of the lip*). Mr. Ernest does no work.

CRICHTON (*cheerily*). But he will, my lady.

LADY MARY. I doubt it.

CRICHTON (*confidently, but perhaps thoughtlessly*). No work — no dinner — will make a great change in Mr. Ernest.

LADY MARY. No work — no dinner. When did you invent that rule, Crichton?

CRICHTON (*loaded with bamboo*). I didn't invent it, my lady. I seem to see it growing all over the island.

LADY MARY (*disquieted*). Crichton, your manner strikes me as curious.

CRICHTON (*pained*). I hope not, your ladyship.

LADY MARY (*pained*). You are not implying anything so unnatural, I presume, as that if I and my sisters don't work there will be no dinner for us?

CRICHTON (*brightly*). If it is unnatural, my lady, that is the end of it.

The Legend of Sleepy Hollow

BY WASHINGTON IRVING

In this by-place of nature there abode, in a remote period of American history, that is to say some thirty years since, a worthy wight by the name of Ichabod Crane, who sojourned, or, as he expressed it, "tarried," in Sleepy Hollow, for the purpose of instructing the children of the vicinity. He was a native of Connecticut, a state which supplies the Union with pioneers for the mind as well as for the forest, and sends forth yearly its legions of frontier woodsmen and country schoolmasters. The cognomen of Crane was not inapplicable to his person. He was tall, and exceedingly lank, with narrow shoulders, long arms and legs, hands that dangled a mile out of his sleeves, feet that might have served for shovels, and his whole frame most loosely hung together. His head was small, and flat at top, with huge ears, large green glassy eyes, and a long snipe nose, so that it looked like a weathercock perched upon his spindle neck to tell which way the wind blew. To see him striding along the profile of a hill on a windy day, with his clothes bagging and fluttering about him, one might have mistaken him for the genius of famine descending upon the earth, or some scarecrow eloped from a cornfield.

Mark Twain A Connecticut Yankee in King Arthur's Court

When I came to again, I was sitting under an oak tree, on the grass, with a whole beautiful and broad country landscape all to myself — nearly. Not entirely; for there was a fellow on a horse, looking down at me — a fellow fresh out of a picture book. He was in old-time armor from head to heel, with a helmet on his head the shape of a nail keg with

slits in it; and he had a shield, and a sword, and a prodigious spear; and his horse had armor on, too, and a steel horn projecting from his forehead, and gorgeous red and green silk trappings that hung down all around him like a bed quilt, nearly to the ground.

"Fair sir, will ye just?" said this fellow.

"Will I which?"

"Will ye try a passage of arms for land or lady or for—"

"What are you giving me?" I said. "Get along back to your circus, or I'll report you."

Although perhaps better known for his verse, it was poet Stephen Vincent Benét's short story entitled "Famous" which was reworked into the screenplay for the 1952 film, *Just For You*.

Marghanita Laski may not be a familiar literary name, but anyone who's seen Bing's 1953 movie, *Little Boy Lost*, can never forget its touching story which she told originally in her novel of the same name. English foreign office employee Hilary Wainwright was Americanized into war correspondent Frank Wainwright for Bing's role in the filmed version.

FAMOUS BY

STEPHEN VINCENT BENÉT

It isn't that we're not proud of him — anybody would be proud of their father's being Jordan Blake. Why everybody at school knows the songs from *Random Rose* and *Hey Diddle Diddle*, and the rest of them. And, whenever he has a new show, they talk about Victor Herbert and Gilbert and Sullivan and all the boys. And I've been offered as much as twenty dollars for the photograph of Carolina Clay with "To Jerry Blake, whose father wrote 'Random Rose,' from Carolina." But, naturally, when you're famous, it keeps you pretty busy being famous. It isn't like having the ordinary sort of father, if you know what I mean.

Not that I've got any complaints. I liked school and I liked camp. And if I wanted anything, all I had to do was write Miss Hacker and there'd be a check and a note. He'd always sign the note himself and sometimes he'd stick in a couple of the funny little drawings he makes on telephone pads. The fellows thought those were keen. And some awfully soupy fathers came up to visit the school.

I would like to have had him come up when I graduated. But it would have made an awful mess. Because I'd written most of the Sixth Form Show — words and music — and that was one thing Father was serious about. He'd leave you alone about most things, but he'd never even let me take piano. He said one song-writer in the family was enough. And he said it with that cold little smile he uses on managers, sometimes. So I had to pick it up by myself — and get Nub Parsons to put his name on the show. But even so, if Father had ever heard that score, he'd have recognized it. I'd swiped a couple of things from him, you see — little things of his that never quite jelled. Of course, I couldn't develop them the way he would have — but they sounded fairly keen in the show. Anyway, he'd have spotted them, in a minute.

Little Boy



Lost

by Marghanita Laski

"My name is Hilary," said Hilary slowly, watching the boy closely. "Do you think that is a nice name?"

The boy seemed to weigh the name thoughtfully. "I think it's quite a nice name," he answered at last.

"Have you ever heard it before?" asked Hilary.

He could detect no flicker of awareness in the boy's face as he answered, "No," and bent to his syrup again.

Hilary tried. "Which girls' names do you like the best?"

"I don't think I know any girls' names," said Jean doubtfully.

"Oh, come," said Hilary with a forced laugh. "All the sisters have names, haven't they? What about Sister Thérèse who opens the door, and Sister Clothilde you were just talking about?"

"Oh, *those* names," said Jean with comprehension. "I didn't know those were girls' names. I thought they were just sisters' names."

"My favourite girl's name is Lisa," said Hilary.

Jean smiled and said, "That's a pretty name."

Hilary demanded urgently, "Have you ever heard it before?"

Jean shivered, shot a quick glance at Hilary, and whispered, "No, monsieur."

Oh, God, said Hilary, now I've frightened him again. He smiled when I said Lisa. Did that mean anything or nothing? It is a pretty name — but mightn't he have smiled if I'd said Joyce instead?

I can't go on questioning him, he said in despair, it's agony for both of us and it gets us nowhere. I don't begin to know what to ask him.

Besides, he thought (but didn't say this even to himself) if I go on questioning him I might find out that he was irrevocably *not* my son.

I'll just go on seeing him, he decided, talk to him naturally, try to make friends with him. Surely, if I do that, I shall eventually know.

"Finish up, Jean," he said. "it's time we were getting back."

Next we have three classics of American literature which were given the full Crosby treatment via spoken word recordings — *Old Ironsides* (1946), *The Man Without a Country* (1947), and *Tom Sawyer* (late 1975).

Three more dramatizations on wax featuring Bing should be added to this list. First, *The Happy Prince*, a fairy tale by Oscar Wilde done in 1945 for Decca. Second would be *The Small One*, a play by Charles Tazewell recorded in 1947. Last to be included would be Bing's 1949 recording of *Ichabod* (*The Legend of Sleepy Hollow*), which was excerpted earlier in this article.

OLD IRONSIDES

Oliver Wendell Holmes



Ay, tear her tattered ensign down!

Long has it waved on high,

And many an eye has danced to see

That banner in the sky;

Beneath it rung the battle shout,

And burst the cannon's roar —

The meteor of the ocean air

Shall sweep the clouds no more.

Her deck, once red with heroes' blood,

Where knelt the vanquished foe,

When winds were hurrying o'er the flood

And waves were white below,

No more shall feel the victor's tread

Or know the conquered knee —

The harpies of the shore shall pluck

The eagle of the sea!

THE MAN WITHOUT A COUNTRY

By Edward Everett Hale

"Prisoner, hear the sentence of the Court! The Court decides, subject to the approval of the President, that you never hear the name of the United States again."

Nolan laughed. But nobody else laughed. Old Morgan was too solemn, and the whole room was hushed dead as night for a minute. Even Nolan lost his swagger in a moment. Then Morgan added, — "Mr. Marshal, take the prisoner to Orleans in an armed boat and deliver him to the naval commander there."

Then Marshal gave his orders and the prisoner was taken out of court.

"Mr. Marshal," continued old Morgan, "see that no one mentions the United States to the prisoner. Mr. Marshal, make my respects to Lieutenant Mitchell at Orleans, and request him to order that no one shall mention the United States to the prisoner while he is on board ship. You will receive your written orders from the officer on duty here this evening. The court is adjourned without day."

The Adventures of Tom Sawyer

By Mark Twain

"Hello, old chap, you got to work, hey?"

Tom wheeled suddenly and said: "Why, it's you, Ben! I wasn't noticing."

"Say — I'm going in a-swimming, I am. Don't you wish you could? But of course you'd druther work — wouldn't you? Course you would!"

Tom contemplated the boy a bit, and said: "What do you call work?"

"Why, ain't *that* work?"

Tom resumed his whitewashing, and answered carelessly: "Well, maybe it is, and maybe it ain't. All I know is it suits Tom Sawyer."

"Oh come, now, you don't mean to let on that you *like* it?"

The brush continued to move.

"Like it? Well, I don't see why I oughtn't to like it. Does a boy get a chance to whitewash a fence every day?"

That put the thing in a new light. Ben stopped nibbling his apple. Tom swept his brush daintily back and forth — stepped back to note the effect — added a touch here and there — criticized the effect again — Ben watching every move and getting more and more interested, more and more absorbed. Presently he said:

"Say, Tom, let *me* whitewash a little."

Tom considered, was about to consent; but he altered his mind: "No — no — I reckon it wouldn't hardly do, Ben. You see, Aunt Polly's awful particular about this fence — right here on the street you know — but if it was the back fence I wouldn't mind and *she* wouldn't. Yes, she's awful particular about this fence; it's got to be done very careful; I reckon there ain't one boy in a thousand, maybe two thousand that can do it the way it's got to be done."

"No — is that so? Oh come, now — lemme just try. Only just a little — I'd let *you*, if you was me, Tom."

In the mid-1950's, Bing appeared in filmed versions of two highly regarded theatrical properties. Coincidentally, actress Grace Kelly was his co-star in both.

Paramount's 1954 production of *The Country Girl* by Clifford Odets was touted as a change-of-pace, dramatic acting vehicle for Bing. Bing was resistive of the project at first but director George Seaton persevered and the film turned out to be a critical and popular success with Oscar nominations in almost every category. George Seaton's screenplay adaptation of Mr. Odets' original play won an Oscar that year.

The movie *High Society* was actually the third major production of Philip Barry's play, *The Philadelphia Story*. First produced on Broadway and then made into a memorable 1939 film, this play already had quite a pedigree when M.G.M. decided to make it into a big-budget musical in 1956. This version was also a success, and the Cole Porter score is considered his last important work.

THE Country Girl

A PLAY IN THREE ACTS BY
Clifford Odets

BERNIE: One moment. Tell Frank he has nothing to worry about. *Georgie looks puzzled.* He thinks you may go drastic. It's happened before, I understand.

Frank turns, nervously murmuring, "Bernie. . ."

GEORGIE: What's happened before?

BERNIE: Phony suicide attempts.

FRANK, nervously: Bernie, she wants to help. . .

GEORGIE, wearily, closing his eyes: Mr. Dodd, we had a town idiot when I was a child. He kept insisting that elephants' tusks come from piano keys. You are very obtuse and willful, for a man who so relishes his own humanity.

BERNIE: What are you talking about?

FRANK, weakly: Bernie, she has to pack. . .

BERNIE: What are you trying to tell me, Mrs. Dodd?

GEORGIE: Don't call me Mrs. Dodd. Suicide attempts are Frank's department.

BERNIE walks back to the door, pauses, goes over to Frank: Show me your wrists, Frank. He waits. Show me your wrists. Louder: I asked you to show me your wrists!

Agonized, Frank slowly raises his wrists. Bernie looks down for several intense seconds. The story is plain. Sickened, Bernie turns away, his face to the wall. Behind him Frank's head slips down into his hands; he sobs without control. Bernie slowly turns to look across at Georgie, who is on the other side of the room, face averted.

THE PHILADELPHIA STORY

By PHILIP BARRY

(In from the Porch comes DEXTER HAVEN, twenty-eight. SANDY sees him and exclaims:)

SANDY: Holy cats!

MARGARET (turns quickly). Dexter Haven!

DEXTER. Hello, friends and enemies. I came the short way, across the fields.

MARGARET. Well, this is a surprise.

GEORGE. I should think it is.

(DEXTER kisses MARGARET lightly upon the cheek.)

DEXTER. Hello, you sweet thing.

MARGARET. Now you go right home at once!

UNCLE WILLIE. Remove yourself, young man!

DEXTER. But I've been invited. (He shakes UNCLE WILLIE'S hand.) How are you, sir?

UNCLE WILLIE. No better, no worse. Get along.

DEXTER. Hello, Sandy. (They shake hands.)

SANDY. How are you, boy?

DEXTER. Never better. In fact, it's immoral how good I feel.

Two of Bing's most interesting television projects were both adaptations of material from the Broadway stage.

Maxwell Anderson's successful 1936 play, *High Tor*, was redone as a musical with the playwright himself supplying the lyrics to producer/songwriter Arthur Schwartz's music. After debuting on CBS on March 10, 1956, this 90-minute film also saw limited theatrical release. Decca also released a soundtrack album containing songs and dialogue from the television production.

Dr. Cook's Garden by Ira Levin was a less-than-successful Broadway vehicle which, when brought to television in 1971, presented a very different side of Bing to the viewing public. Playing against type, he portrayed a bearded doctor who "weeds out" undesirable patients. Without music, of course.

HIGH TOR

A Play in Three Acts

By MAXWELL ANDERSON

BIGGS. Listen, Mac, would you do something for us?

VAN. I don't know.

BIGGS. Could you take a paper round to Van Dorn and leave it with him?

VAN. A summons?

BIGGS. A sort of notice.

VAN. Yeah, a notice to appear. No, I couldn't.

BIGGS. It's worth a dollar to me.

VAN. I'd be cheating you.

SKIMMERHORN. Make it two dollars.

VAN. You'd be throwing away money.

SKIMMERHORN. Never mind that part of it. Will you do it?

VAN. You'll take a running jump over the edge of the cliff and think things over on the way down before I serve any papers for you.

BIGGS. What's the matter with us?

VAN. Might be hoof and mouth disease, for all I know. You certainly brought an awful stench up here with you.

SKIMMERHORN. Not much on manners, these natives.

VAN. My rule in life is keep away from skunks.

BIGGS. You'll get the tar kicked out of you one of these days.

VAN. Make it today.

JUDITH. If you gentlemen care to know, this is Mr. Van Dorn.

BIGGS. Say, are you Van Dorn?

VAN. Sure I am.

BIGGS (*extending a hand*). Oh, in that case, forget it — you're the fellow we want to see! — Boy, we apologize — (*He uncovers.*) and to the lady, too! Listen, I don't know what to say but you've got us all wrong. We want to buy this place!

VAN. You like the view, I suppose?

BIGGS. Certainly is a view.

VAN. You wouldn't spoil it, of course? You wouldn't move in with a million dollars' worth of machinery and cut the guts out of the mountain, would you?

SKIMMERHORN. We always leave the front — the part you see from the river.

Bing's last starring role in a motion picture was in a 1966 wide-screen remake of director John Ford's 1939 classic film, *Stagecoach*. The Crosby version, as well as the earlier film, were both based on the short story, *Stage to Lordsburg*, written by Ernest Haycox. Mr. Haycox was a latter-day Zane Grey, and all of his works were tales of the American West. As with any movie adaptation, characters and action were changed or added by Hollywood. Doc Boone (Bing's character) was invented and added during the writing of the 1939 screenplay and was kept in the 1966 film.

Stage To Lordsburg

BY ERNEST HAYCOX

The stage and its six horses waited in front of Weilner's store on the north side of Tonto's square. Happy Stuart was on the box, the ribbons between his fingers and one foot teetering on the brake. John Strang rode shotgun guard, and an escort of ten cavalymen waited behind the coach, half asleep in their saddles.

At four-thirty in the morning this high air was quite cold, though the sun had begun to flush the sky eastward. A small crowd stood in the square, presenting their final messages to the passengers now entering the coach. There was a girl going down to marry an infantry officer, a whisky drummer from St. Louis, an Englishman all length and bony corners and bearing with him an enormous sporting rifle, a gambler, a solid-shouldered cattleman on his way to New Mexico and a blond young man upon whom Happy Stuart and the shotgun guard placed a narrow-eyed interest.

This seemed all until the blond man drew back from the coach door and then a girl known commonly throughout the Territory as Henriette came quietly from the crowd. She was small and quiet, with a touch of paleness in her cheeks and her quite dark eyes lifted at the blond man's unexpected courtesy, showing surprise. There was this moment of delay and then the girl caught up with her dress and stepped into the coach.

Men in the crowd were smiling but the blond one turned, his motion like the swift cut of a knife, and his attention covered that group until the smiling quit. He was tall, hollow-flanked, and definitely stamped by the guns slung low on his hips. But it wasn't the guns alone; something in his face, so watchful and smooth, also showed his trade. Afterwards he got into the coach and slammed the door.

Happy Stewart kicked off the brakes and yelled "Hi!" Tonto's people were calling out their last farewells and the six horses broke into a trot and the stage lunged on its fore and aft springs and rolled from town with dust dripping off its wheels like water, the cavalymen trotting briskly behind. So they tipped down the long grade, bound on a journey no stage had attempted during the last forty-five days. Out below in the desert's distance stood the relay stations they hoped to reach and pass. Between lay a country swept empty by the quick raids of Geronomo's men.

Lastly, we have Harry Hervey, who had his staid story, *Beach of Dreams*, adapted into a comedic screenplay meant to parody all the South Sea island epics which had proceeded it on film. It starred Hope and Crosby, and their *Road to Singapore* was the first of many *Roads* to follow. Mr. Hervey also deserves mention as the most obscure author I tried to track down. Sadly, the autobiographical sketch below which appears on the dust jacket of one of his later novels is about all I could find on the life of this obviously forgotten writer. However, he is in good company now with all the other illustrious authors featured in this article whose works made literary contributions to Bing's career.



HARRY HERVEY

The Author Says:

I started writing when I was eight; and from then on proceeded to neglect my studies, and turn out juvenile trash, until a benevolent prep school permitted me to graduate. My first sale of a story was when I was sixteen — to H. L. Mencken. Fortunately for me I didn't sell another for three years. Then I wrote steadily for pulp-paper magazines. My first novel appeared when I was twenty-one.

I doubt if there is anything particularly unusual about me. Writers, as a rule, are fairly uninteresting people personally. I don't know why other people expect them to be interesting. I like my native South; and I like tropical countries. . . I have spent some time in Central America, the Hawaiian Islands, Japan, China, Indo-China, Siam, Burma, the Philippines, Java, Borneo, India, Tibet, the Malay States, Sumatra, Egypt, and Palestine. . . I once took an expedition seven hundred miles up the Mekong, in Indo-China, and found some additional Kamer ruins. . . I suppose I was fortunate in having my things published while quite young; although I don't know. I'm not sure being allowed to grow up in print is always a privilege. I find some of my earlier books a little embarrassing.

As promised earlier, here is the short story upon which the movie *Dr. Rhythm* was based:

THE BADGE OF POLICEMAN O'ROON

By O. HENRY



IT cannot be denied that men and women have looked upon one another for the first time and become instantly enamored. It is a risky process, this love at first sight, before she has seen him in Bradstreet or he has seen her in curl papers. But these things do happen; and one instance must form a theme for this story — though not, thank Heaven, to the overshadowing of more vital and important subjects, such as drink, policemen, horses, and earldoms.

During a certain war a troop calling itself the Gentle Riders rode into history and one or two ambuscades. The Gentle Riders were recruited from the aristocracy of the wild men of the West and the wild men of the aristocracy of the East. In khaki there is little telling them one from another, so they became good friends and comrades all around.

Ellsworth Remsen, whose old Knickerbocker descent atoned for his modest rating at only ten millions, ate his canned beef gayly by the campfires of the Gentle Riders. The war was a great lark to him, so that he scarcely regretted polo and planked shad.

One of the troopers was a well-set-up, affable, cool young man, who called himself O'Roan. To this young man Remsen took an especial liking. The two rode side by side during the famous mooted up-hill charge that was disputed so hotly at the time by the Spaniards and afterward by the Democrats.

After the war Remsen came back to his polo and shad. One day a well-set-up, affable, cool young man disturbed him at his club, and he and O'Roan were soon pounding

each other and exchanging opprobrious epithets after the manner of long-lost friends. O'Roon looked seedy and out of luck and perfectly contented. But it seemed that his content was only apparent.

"Get me a job, Remsen," he said. "I've just handed a barber my last shilling."

"No trouble at all," said Remsen. "I know a lot of men who have banks and stores and things downtown. Any particular line you fancy?"

"Yes," said O'Roon, with a look of interest. "I took a walk in your Central Park this morning. I'd like to be one of those bobbies on horseback. That would be about the ticket. Besides, it's the only thing I could do. I can ride a little and the fresh air suits me. Think you could land that for me?"

Remsen was sure that he could. And in a very short time he did. And they who were not above looking at mounted policemen might have seen a well-set-up, affable, cool young man on a prancing chestnut steed attending to his duties along the driveways of the park.

And now at the extreme risk of wearying old gentlemen who carry leather fob chains, and elderly ladies who — but no! grandmother herself yet thrills at foolish, immortal Romeo — there must be a hint of love at first sight.

It came just as Remsen was strolling into Fifth Avenue from his club a few doors away.

A motor car was creeping along foot by foot, impeded by a freshet of vehicles that filled the street. In the car was a chauffeur and an old gentleman with snowy side whiskers and a Scotch plaid cap which could not be worn while automobiling except by a personage. Not even a wine agent would dare do it. But those two were of no consequence — except, perhaps, for the guiding of the machine and the paying for it. At the old gentleman's side sat a young lady more beautiful than pomegranate blossoms, more exquisite than the first quarter moon viewed at twilight through the tops of oleanders. Remsen saw her and knew his fate. He could have flung himself under the very wheels that conveyed her, but he knew that would be the last means of attracting the attention of those who ride in motor cars. Slowly the auto passed, and if we place the poets above the autoists, carried the heart of Remsen with it. Here was a large city of millions, and many women who at a certain distance appear to resemble pomegranate blossoms. Yet he hoped to see her again; for each one fancies that his romance has its own tutelary guardian and divinity.

Luckily for Remsen's peace of mind there came a diversion in the guise of a reunion of the Gentle Riders of the city. There were not many of them — perhaps a score — and there was wassail and things to eat, and speeches and the Spaniard was bearded again in recapitulation. And when daylight threatened them the survivors prepared to depart. But some remained upon the battlefield. One of these was Trooper O'Roon, who was not seasoned to potent liquids. His legs declined to fulfill the obligations they had sworn to the police department.

"I'm stewed, Remsen," said O'Roon to his friend. "Why do they build hotels that go round and round like catherine wheels? They'll take away my shield and break me. I can think and talk con-con-consec-sec-secutively, but I s-stammer with my feet. I've got to go on duty in three hours. The jig is up, Remsen. The jig is up, I tell you."

"Look at me," said Remsen, who was his smiling self, pointing to his own face: "whom do you see here?"

"Goo' fellow," said O'Roon, dizzily, "Goo' old Remsen."

"Not so," said Remsen. "You see Mounted Policeman O'Roon. Look at your face — no; you can't do that without a glass — but look at mine, and think of yours. How much alike are we? As two French *table d'hôte* dinners. With your badge, on your horse, in your uniform, will I charm nursemaids and prevent the grass from growing under people's feet in the Park this day. I will have your badge and your honor, besides having the jolliest lark I've been blessed with since we licked Spain."

Promptly on time the counterfeit presentment of Mounted Policeman O'Roon single-footed into the Park on his chestnut steed. In a uniform two men who are unlike will look alike; two who somewhat resemble each other in feature and figure will appear as twin brothers. So Remsen trotted down the bridle paths, enjoying himself hugely, so few real pleasures do ten-millionaires have.

Along the driveway in the early morning spun a victoria drawn by a pair of fiery bays. There was something foreign about the affair, for the Park is rarely used in the morning, except by unimportant people who love to be healthy, poor, and wise. In the vehicle sat an old gentleman with snowy side-whiskers and a Scotch plaid cap which could not be worn while driving except by a personage. At his side sat the lady of Remsen's heart — the lady who looked like pomegranate blossoms and the gibbous moon.

Remsen met them coming. At the instant of their passing her eyes looked into his, and but for the ever coward's heart of a true lover he could have sworn that she flushed a faint pink. He trotted on for twenty yards, and then wheeled his horse at the sound of runaway hoofs. The bays had bolted.

Remsen sent his chestnut after the victoria like a shot. There was work cut out for the impersonator of Policeman O'Roon. The chestnut ranged alongside the off bay thirty seconds after the chase began, rolled his eye back at Remsen, and said in the only manner open to policeman's horses:

"Well, you duffer, are you going to do your share? You're not O'Roon, but it seems to me if you'd lean to the right you could reach the reins of that foolish slow-running bay — ah! you're all right; O'Roon couldn't have done it more neatly."

The runaway team was tugged to an inglorious halt by Remsen's tough muscles. The driver released his hands from the wrapped reins, jumped from his seat and stood at the heads of the team. The chestnut, approving his new rider, danced and pranced, reviling equinely the subdued bays. Remsen, lingering, was dimly conscious of a vague, impossible, unnecessary old gentleman in a Scotch cap who talked incessantly about something. And he was acutely conscious of a pair of violet eyes that would have drawn Saint Pyrites from his iron pillar — or whatever the allusion is — and of the lady's smile and look — a little frightened, but a look that, with the ever coward heart of a true lover, he could not yet construe. They were asking his name and bestowing upon him well-bred thanks for his heroic deed, and the Scotch cap was especially babbling and insistent. But the eloquent appeal was in the eyes of the lady.

A little thrill of satisfaction ran through Remsen, because he had a name to give which, without undue pride, was worthy of being spoken in high places and a small for-



tune which, with due pride, he could leave at his end without disgrace.

He opened his lips to speak and closed them again.

Who was he? Mounted Policeman O'Roon. The badge and the honor of his comrade were in his hands. If Ellsworth Remsen, ten-millionaire and Knickerbocker, had just rescued pomegranate blossoms and Scotch cap from possible death, where was Policeman O'Roon? Off his beat, exposed, disgraced, discharged. Love had come, but before that there had been something that demanded precedence — the fellowship of men on battlefields fighting an alien foe.

Remsen touched his cap, looked between the chestnut's ears, and took refuge in vernacularity.

"Don't mention it," he said stolidly. "We policemen are paid to do these things. It's our duty."

And he rode away — rode away cursing *noblesse oblige*, but knowing he could never have done anything else.

At the end of the day Remsen sent the chestnut to his stable and went to O'Roon's room. The policeman was again a well-set-up, affable, cool young man who sat by the window smoking cigars.

"I wish you and the rest of the police force and all badges, horses, brass buttons, and men who can't drink two glasses of *brut* without getting upset were at the devil," said Remsen, feelingly.

O'Roon smiled with evident satisfaction.

"Good old Remsen," he said, affably, "I know all about it. They trailed me down and cornered me here two hours ago. There was a little row at home, you know, and I cut sticks just to show them. I don't believe I told you that my Governor was the Earl of Ardsley. Funny you should bob against them in the Park. If you damaged that horse of mine I'll never forgive you. I'm going to buy him and take him back with me. Oh, yes, and I think my sister — Lady Angela, you know — wants particularly for you to come up to the hotel with me this evening. Didn't lose my badge, did you, Remsen? I've got to turn that in when I resign."

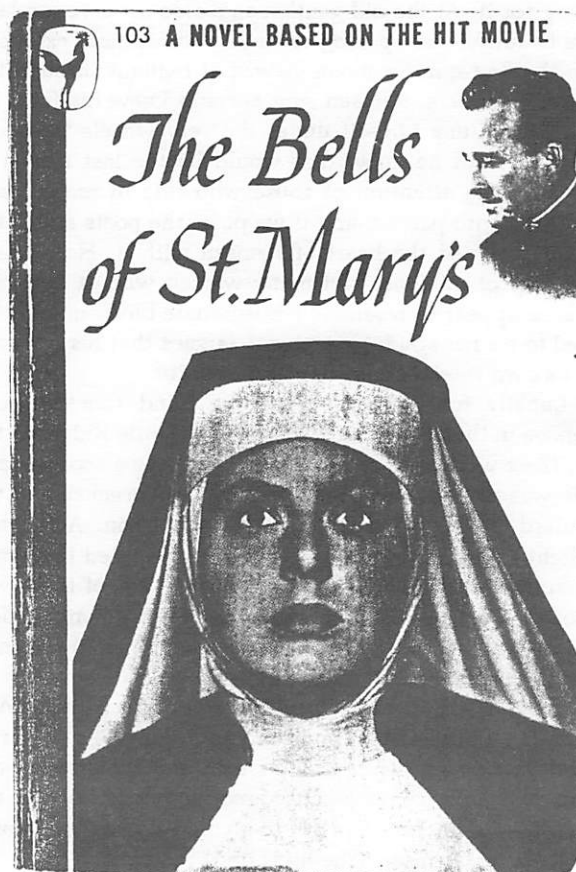
DID YOU KNOW?

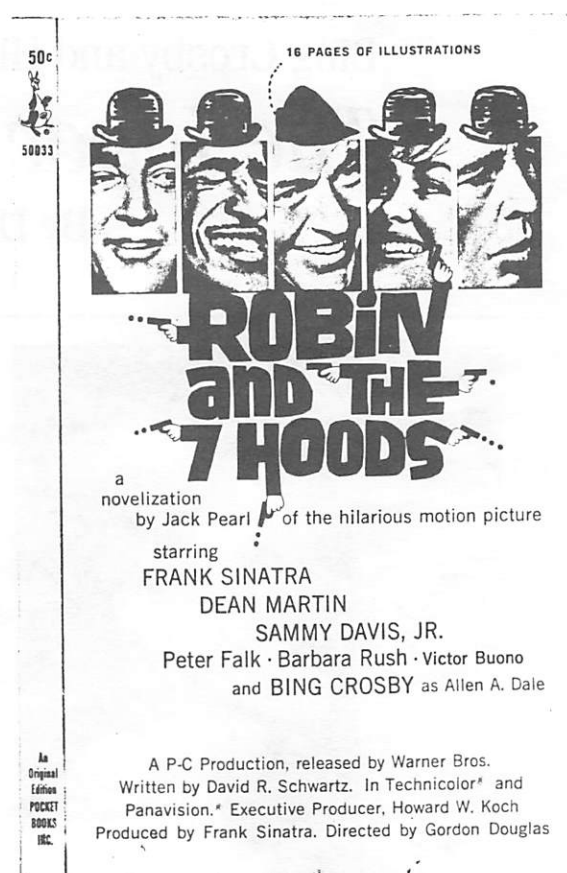
Once, during an interview, Bing was asked what sort of things he liked to read. He answered that he had read, or at least tried to read, everything that had been written about Ben Franklin. Seems he was intrigued by Franklin's multi-faceted personality and his fascinating life and times. One of Bing's treasures was a handwritten Franklin letter which he kept framed and hanging on his bedroom wall.

NOVELIZATION OF MOVIES

Movie novelization was a promotional tool used by the studios to further publicize their latest releases. A writer-for-hire would translate the film's plot and dialogue into book form for the movie-going public. Ironically, this is the complete reverse of the adaptation process which has been the focus of this article so far. You'll have to look closely to find the author's credit (if any) on these three paperback versions of Crosby movies from the 40's, 50's and 60's. For the record they are: *The Bells of St. Mary's*, by George Victor Martin; *Man on Fire*, by Owen Aherne; and *Robin and the Seven Hoods*, by Jack Pearl.

Mr. Martin's 1946 novelization first appeared in a profusely illustrated hardcover edition published by Grosset & Dunlap.





One-Of-A-Kind Facts About Bing And His Movies

From *The Only Book* by Gerard and Patricia Del Re (1994)

This short article is by way of an apology to Crissi Newton and David Lobosco for an editorial change I suggested to their article in our last issue entitled "The Dramatic Side of Bing Crosby." They originally stated in their article that Bing's Oscar nomination for *The Country Girl* was his third nomination for a best-actor award, a fact which I questioned while proofreading the article before publication. If I had had this book on hand at the time, I would have known better. Actually, I believe very little has been written about this second nomination (for *The Bells of St. Mary's*), as Bing didn't really expect to win again, and so he wasn't surprised or even disappointed when the Oscar went to Ray Milland for *The Lost Weekend*. M.S.

Here are some interesting facts taken from this book:

☐ WHO IS THE ONLY AMERICAN ACTOR TO BE NOMINATED FOR THE BEST ACTOR FOR THE IDENTICAL ROLE IN TWO DIFFERENT FILMS?

Bing Crosby. In 1944 he won an Oscar for his perfor-

mance as Father O'Malley in *Going My Way*; the following year he was again nominated for his role as the priest in *The Bells of St. Mary's*. However, this time he failed to win.

☐ WHO IS THE ONLY ACTOR TO RECEIVE TWO ACADEMY AWARD NOMINATIONS — FOR BEST ACTOR AND BEST SUPPORTING ACTOR — FOR THE SAME ROLE IN THE SAME YEAR?

Barry Fitzgerald, for his role as Father Fitzgibbon in the film *Going My Way* (1944). He eventually received the Best Supporting Actor Oscar, while the star of the film, Bing Crosby, took the Best Actor honors.

☐ WHO IS THE ONLY PRINCESS TO HAVE A BEST-SELLING RECORD IN THE UNITED STATES?

Princess Grace (Kelly) of Monaco, whose 1956 single with Bing Crosby, "True Love," sold a million copies. The song was from the film *High Society*. It hit number four in 1957 and remained on the charts for thirty-one weeks. Cole Porter wrote the words and music.

Bing Crosby and His Forgotten Leading Ladies: *The Inger Stevens Story*

By David Lobosco



Inger Stevens

TO SAY that Inger Stevens was a mysterious person is definitely an understatement. In a 1964 interview, Miss Stevens addressed the mystery surrounding her by saying, "This mystery people talk about is really due to two things: extreme shyness and terrible insecurity. I tend to cover them up with coldness, but really I'm just plain scared." Whether she was scared or mysterious or a little bit of both, not many people got to know Inger Stevens in her 36 years of life and 20 years in show business. To this day, most reference books on Hollywood do not even have her as a small entry, and when she is written about, it is about her strange death more than her body of work.

Inger was born Inger Stensland on October 18, 1934 in Stockholm, Sweden. Her family life was not a happy one. Her mother, who was only 18 when Inger was born, suffered from bouts of depression and nervous breakdowns. Inger's father, who was 39 when Inger was born, was a research scientist. The bouts of de-

pression had an ill effect on her parents' marriage, and in 1940 they were divorced. Her father got a research scholarship in the United States and moved there soon after with her younger brother. After Inger's mother tried to hang herself, her father sent for her to come to the States, and she was reunited with her father in 1944.

By the time that Inger came to America, her father had remarried, this time to a Connecticut socialite who was not too happy to have Inger in her life. She treated Inger as a servant, and after years of mental abuse Inger left home in 1952 after hitting her stepmother with a milk bottle. After that traumatic incident, she moved to New York and immediately got parts in television commercials, hawking such goods as Niagara spray starch and Hellman's mayonnaise.

Despite her seductive and appealing looks, Stevens had trouble finding work. At one point, she even expressed some interest in going home, but her stepmother paid her money to never come back. In the fall of 1954, she was lucky enough to get a few parts on early drama shows like *Studio One* and *The Goodyear TV Playhouse*, but good roles for her were few and far between. Also in 1954, she had parts in two very short-lived Broadway plays, *Glad Tidings* and *The Women*.

Also at this time, Inger worked at the Garment District and started studying drama with Lee Strasberg. Strasberg advised her to change her name and to get an agent. She got more than she bargained for. She not only got an agent, but a first husband. In 1955 she married her agent, Anthony Soglio. As was expected, the marriage was not a happy one.

The marriage to Soglio lasted only six months, but through him she made some strong connections. These connections would help her attain the level of success that she had dreamed for. In January of 1957, Inger began work on her first movie. The movie was a tense drama called *Man On Fire*. Surprisingly, Inger received second billing under the male lead of Bing Crosby. Her character, Nina Wylie, was a mother hen to Bing's character of Earl Carleton, a bitter man fighting for the custody of his only son. Filming was completed in three months, and the film was released to only mild acclaim. The movie is very watchable, and at times is a tense drama, but it was one of Bing's lesser dramatic ventures. It drew a good bit of attention to Inger Stevens, and more roles would follow quickly.

During the filming of *Man On Fire* it was reported that Bing Crosby and Inger Stevens had a romance for

awhile. I have never read anything from Bing's point of view, but in Inger Stevens' 1964 interview she had a few words to say about Bing. She told the interviewer that "Bing and I dated for awhile, but Bing was scared off because I drank and smoked and swore. I wasn't what he wanted in a woman."

In late 1957 she began work on her next movie, another drama called *Cry Terror*. During the filming, she and other members of the crew were hospitalized when they were overcome by fumes while filming a scene in a tunnel. That movie and her next two films, *The Buccaneer* (1958) and *The World, The Flesh And The Devil* (1959) were horrible flops. Her movie career, as well as her personal life, were not going well. She soon descended into a world of depression, a characteristic she probably picked up from her mother.

In 1959 she moved back to New York City to try to find some work there. She did not have much luck in New York, either. Her friend and co-star from the show *The Women*, Gypsy Rose Lee, tried to convince her to try stripping. Inger Stevens must have felt her life was hopeless, for she tried killing herself, taking sleeping pills on New Year's Day, 1960. She was found three days later, unconscious, with swollen legs, and remained blind for two weeks. Her recovery was surprising.

Two weeks after leaving the hospital, Inger landed a great part on television in the series *Twilight Zone*. The episode was called "The Hitchhiker," and she won rave reviews for her acting. She would appear in many more popular television shows of the day like *Zane Grey Theatre* and *Route 66*. Because of a quickie second marriage to a black drummer, she did not get many roles in films. The marriage, like her first, was over after a few months.

In 1961 she was traveling with producer Isaac Jones to Lisbon when their airplane made a crash landing. She was the last person to jump out from the plane, and it exploded a few seconds later. A month later she was married for the third time to Jones. The marriage would be the longest one, lasting a total of 13 months. In 1964 she was asked about what she thought about marriage. Inger commented, "I love men, but I have no time for a husband. I mean I have no time to be a wife."

In 1962 Inger had her greatest Broadway triumph when she replaced actress Barbara Bel Geddes in the show *Mary Mary*. Ticket sales were brisk during the run of the play from 1961 to 1964, but sales went up when Inger took over the lead role. On September 20, 1963, her first television series debuted to great ratings. The show was the situation comedy *The Farmer's Daughter*, based on the 1940s Loretta Young movie. On the show she played Katie Holstrum, a naive, sexy farm girl of Swedish descent, who comes to Washington, D.C. to look for help from her congressman. Instead, she winds up working for him as a governess of his two motherless boys. The show was a ratings winner the first year,

but by 1966 the show sank in the ratings and was cancelled.

In the late 1960s Miss Stevens starred in a lot of movies, some very successful. She appeared opposite Richard Widmark in *Madigan* (1967), opposite Walter Matthau in my personal favorite, *A Guide For The Married Man* (1967), and opposite Dean Martin in *Five Card Stud* (1969). She was working with truly great actors and actresses now, and was finally receiving some recognition for her acting, instead of her sultry looks and failed romances. It was also at this time that she began devoting herself to the cause of the mentally handicapped, having two cousins who were so afflicted.

On August 17, 1970, Inger dined with Burt Reynolds and Dinah Shore, and they talked about the new series she was working on. After the dinner Inger went home and stayed in her room for the next three days. On the morning of August 30, 1970, a friend found Inger's body lying face down in the kitchen. According to the friend, Inger opened her eyes, tried to speak, and lapsed into unconsciousness. She died two hours later. Police did a two-month investigation. Their conclusion was that although Inger appeared to have tried to call someone for help, they believed she died of drug-induced suicide.

Who was Inger Stevens? Her fans and admirers have continued to ask that. I don't believe that even Inger knew who she was. Her life, from childhood on, seemed to be just one big muddled mess. Her looks, although not perfect, were sultry and appealing. Her talent for acting was apparent in her first movie with Bing Crosby. Even though she starred with Bing in one of his lesser-known movies, she has to be considered as the most mysterious of Bing's forgotten leading ladies.



Bing Crosby and Inger Stevens

Bing-ing Around

By Pete Cakanic

Where to begin — the good or the bad written about Bing? The latter seems to have become sport among pop music writers. So let's flush the negative about Bing into the literary cesspool, and by purging it we can get on with the reality of Bing's wondrous talent and contributions to entertainment.

Aging Eddie Fisher's second autobiography, *Been There, Done That*, has made him the darling of tabloids and TV chat shows. It's a kiss-and-tell book, although it appears he may have done more telling than kissing. He tells of meeting Gary Crosby on a flight from Paris to Casablanca. Gary was "drunk," he tells us. No doubt he went into his "poor me, I hate him" litany. Eddie, an admitted drug abuser, of course agreed that Bing was "cruel" and called him a five-letter word that we won't use here. Eddie was probably as intoxicated on chemicals as Gary, and they sang in inebriated harmony.

Eddie's book opens with his telling readers what a "beautiful" voice he was born with. And it was a good voice, most of us would agree. But beautiful? When that adjective is used to describe a voice, Caruso or Domingo come to mind. But Eddie doesn't talk about what he couldn't do, like "keep time."

Mel Tormé, discussing Eddie briefly in his 1994 book *My Singing Teachers* (lots of space to Bing and Sinatra), states: "Fisher had a voice as clear as a mountain spring, but he could not keep time. In any given eight-bar phrase, he would get lost, wander, and never recover. When Eddie got his TV show, he had a man facing him, mouthing the words, leading him on the path to correct time."

In the earlier biography Eddie bitterly says "Bing had ice water in his veins." That opinion stems from an introduction to Bing early in his career. An agent took him to a room where Bing was at a table with four or five other men. "When introduced, a man that I admired in my youth just nodded. No handshake." Unforgivable to Eddie, it seems.

Perhaps he expected Bing to rise, put his arm around him, pat his curly head and say, "Wheee, you're great." It didn't seem to occur to Eddie that Bing may have been talking business, a new film, or a song or a horse. And as years went on he must have learned Bing was not demonstrative.

Ah, but later in the first book Fisher claims Bing told him, "The only important thing in my life is my career." Ludicrous! Bing didn't shake hands with him, yet later whispered something never said to Bob Hope, Rosie Clooney, John Scott Trotter or anyone close to him. And if you believe him, there's a bridge in Brooklyn for sale.

In another book titled *The Way You Wear Your Hat: Sinatra and the Lost Art of Livin'*, beautifully written by

Bill Zehme, an *Esquire* magazine editor, reads like a love-poem to the "chairman." It had Frank's cooperation, of course.

Why in a book about Sinatra is it necessary to discuss Bing's family life? In the chapter "He Never Laid a Hand on His Children" the author states "Frank could not stand the way Bing did. Crosby was a tyrant as a father, shouldering his brood out of hearth one by one, walloping the living daylight out of them, then sashaying away with a carefree whistle."

"Frank gave Bing hell about how he treated his boys," Ted Allen, a photographer allegedly said on the set of *Robin and the Seven Hoods*. The film was made in 1963. Gary was 30 and about 180 to 200 pounds. The twins were 28 and Lindsay about 25. All of them were husky. And Bing was beating them?

As this dialog continued, Nancy Sinatra, Jr., flapped her siliconed lips in creative memory: "Dad loved Bing so much when he was young that it was hard for him to stop loving him later, even after he found out that he was a brutal parent. He was just awful to his kids. *They used to end up at our house after being thrown out of their house.*" (And if you believe the latter part, the bridge in Brooklyn is still for sale!).

"It almost stopped Dad from being his friend. But he wanted to believe in the side that he knew. Years later he'd still say to me: 'Well, just remember that Bing was really a wonderful man.'"

Since Phil Crosby has come out swinging in defense of his dad, maybe he can set the writer straight on being thrown out and seeking refuge at Sinatra's.

Now comes a discombobulated entry in *The Guinness Encyclopedia of Popular Music*, edited by Colin Larkin and published in England.

"Although his countless fans may well regard it as heresy, Crosby's way with a song was not always what songwriters may have wanted." (What?)

It rants on: "Indeed some of Crosby's recordings indicate scant regard for the meaning of lyrics, and unlike Frank Sinatra, for instance, he was never a major interpreter of songs." (That's like saying Babe Ruth didn't know how to hold his bat. Or that Sergeant York was a lousy shot.)

"Despite this casual disregard for the niceties of music and lyrics, many of Crosby's best-known recordings remain definitive by virtue of the highly personal stylistic stamp he placed on them. Although Sinatra is the major male song stylist of American popular music and also the one who most influenced other singers, *every vocalist who followed Crosby owes him a debt for the manner in which his casual, relaxed approach completely altered audience perceptions on how a singer should behave.*"

Let's break some of this notation down: "not always what song writers wanted." If it's "Hey Jude" by John Lennon and Paul McCartney of the Beatles, okay. Accepted! In Fred Reynolds five-volume critique of

Bing's records he opines: "It is difficult, if not impossible, to understand why Bing chose to record this song. To call the lyrics banal would be complimentary to this ungrammatical gibberish." (Interestingly, reviewing some liner notes in an Elvis album, one of the writers remarked, "'Hey Jude' is the only dog in this set.")

As for Bing having "scant regard for the meaning of lyrics or niceties of music," yeah! I'm sure Hoagy Carmichael and Mitchell Parish cringed when Bing put "Stardust" on the charts for the first time in 1931.

Or that Billy Hill put cotton in his ears when Bing sang "The Last Roundup" and "Empty Saddles." And could Johnny Mercer have been peeved because Bing insisted on adding "I'm an Old Cowhand" to his movie *Rhythm on the Range* and made a best-selling record out of it? And how Cole Porter must have moaned when "True Love" went gold for Bing. Porter also wrote "You're Sensational" for the "major interpreter" and although sung well, it was not a hit.

When Irving Berlin was writing the score for *Holiday Inn*, he knew Bing would be singing "White Christmas." He knew his phrasing, his range, his rhythms. So was he disappointed that Bing's recording of it has sold every year for 57 years? And it's still the best-selling record of all time. (Sorry, Elton, we're talking records people listen to, not souvenirs.)

And let's not forget the non-hits, the 3000 or more songs Bing has sung publicly as chronicled in *Bing Crosby: A Songography*, compiled by W. van der Kollf of Holland. Some of these songs were dogs, but Bing managed to make the cat's meow out of them.

The closest thing to a brag by Bing to come to my attention was "I have a pretty good vocabulary. . . I was a phraser, not a singer." Anyone editing an encyclopedia ought to know that the antonym "to scant is ample," and the latter is Bing's understanding of words and music.

How do these myths about Bing come about and avalanche? Could the genesis of the above have been Sammy Cahn, who wrote "The Second Time Around" and thought Sinatra's version better than Bing's, even though it was for a Bing movie? He didn't say Bing's was bad, just that Sinatra's was better, and I think it was.

But then Sinatra had more practice with seconds, and thirds and fourths, too.

THE GOOD STUFF

From the *New Grove Dictionary of Music and Musicians* (London and New York) comes: "In Crosby's many records he was influenced by Al Jolson and jazz and evolved a style of singing appropriate to the microphone, using it to *emphasize the text rather than the tunes*. As the most popular singer of his generation he prompted the definitive separation of classical from popular singing. His way of seeming to talk or whisper to a melody involved singing less forcefully, passing into

head voice lower than art song performers, singing on consonants (a practice of black singers and shunned by classical artists), and the discreet use of 'appoggiaturas,' mordents and slurs to emphasize the text. The devices Crosby created were emulated by nearly all popular singers." Research for this tome is evident.

Editor's Note: Appoggiatura: A leaning note. As a melodic ornament it usually implies a step above or below the main note; It usually creates a dissonance with prevailing harmony and resolves by step on the following weak beat. It may be noted as an ornament

Even Bing's birth year, 1903, is correct in *The Essential Guide to Martini Music and Easy Listening*, published in 1998, so it's obvious here's a book which is careful with facts. In brief, it says: "No less an authority than Dean Martin proclaims: 'Bing Crosby is the daddy of us all. We all learned how to sing by listening to his records.'"

"And Crosby taught them all plenty. His 50-year recorded career spanned more than 200 hit records and was the launching pad for equally successful forays into radio, movies and TV. His ability to effortlessly interpret jazz, swing, cowboy, Hawaiian, boogie woogie, polka and religious material allowed him a now unheard-of longevity in the face of changing trends."

I don't mean to impinge on Charlie Baillie's bailiwick, but if you haven't already purchased the *Bing Crosby — Legends of the 20th Century*, I suggest you latch on to it, even if you have every music track. It's a collector's item because it emulates the format of our old 78 rpm albums in CD size. It's not the usual plastic crystal, but heavy paper cover and a paper sleeve for the CD.

And the liner notes by Will Friedwald are superb. There are 13 pages of text, three picture pages, plus the directory. He's also the author of *Jazz Singers*, in which he lauded Bing extensively.

This is but one tidbit in his writeup in *Legends*: "No less than Frank Lloyd Wright, Bing is one of the great architects of 20th Century style. Crosby changed the way we hear the human voice."

I bought my copy of the CD through Chick Wilson, of Select Circles, who has an ad in this issue.

I'm glad I was able to dig up some positive and more truthful Bing lore and conclude on a happy note, but I'd like to end by noting how sorry I was that Hobie and Cathy Wilson had to cancel the October Bingfest. If you've never been to a Bing get-together you have really missed a great event and instant camaraderie. May they or someone else hold a meeting somewhere in the future.

Happy millennium!

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A Conversation with Bob Thompson

By Greg Van Beek

EARLY in May, 1999, I had the pleasure of speaking with a remarkably talented orchestra arranger and conductor who worked on numerous projects with Bing Crosby.

Award-winning Bob Thompson wrote arrangements for and conducted at least five of Bing's albums from 1959-62, as well as three classic Rosemary Clooney albums and a number with his own orchestra. In addition, he wrote special material for Judy Garland's legendary 1961 Carnegie Hall concerts along with extensive work in motion pictures and television.

When I first brought up the name *Bing Crosby* during our conversation, Bob said, "He was my kind of guy. I grew up in a small town in northern California, and on Saturday afternoon I'd go to the ten-cent movie, and a lot of times it was a Bing Crosby picture. Seeing the way he lived and owned all the holidays — he owned Christmas, Hawaiian songs, cowboy songs (and shirts) and the whole thing. He was always in command of any situation he was in. We didn't have the word *cool* back then, but he was really *cool*. It's rare

when somebody like that in your life — somebody who's very influential and such a 'star' figure — to end up working with them. It was a thrill for me. I never thought that would happen when I was twelve years old."

Bob's first album with Bing was the monumental concept album *How The West Was Won* in 1959. This album was done in conjunction with *LIFE* magazine and tells the story of the Old West through narration and songs by Bing, Rosemary Clooney, Jimmy Driftwood and others. Bob did both the arranging and the conducting for this album. I told Bob this particular album is among the hardest Crosby albums to find, especially the stereo version.

Bob said, "Well, I've got a few. I've got four of them, I think. It wasn't exactly a hit at the time. I don't know how many double albums were out at that point, but there weren't a lot of them."

I added that this album was more of a critical success than a big commercial success. It sold fairly well, but it never made the charts.



"Oh, no," Bob said. "I don't think it was designed that way. It was pretty much in memory of folk songs and a salute to that kind of music. It didn't have a tremendously broad appeal for that reason."

I told Bob that one of the real stand-outs for me on this album is Bing's rendition of "Shenandoah." Bob is also fond of this recording. Mentioning the large choir backing Bing on this one, I asked Bob if it was the Salt Lake City Mormon Tabernacle Choir that's also featured on the album.

"I think it was," was his reply. "Some of that is beginning to get kind of hazy; the producer included so many different artists, but now I remember that one of them was the Mormon Tabernacle Choir. Jack Halloran and his singers were also involved, and there were several other folk singers."

I next queried Bob as to whether the album was recorded "live" or to a pre-recorded orchestral track.

"As far as I know, it was all done 'live.' I guess the Mormon choir could've been done to a track, but there wasn't much tracking going on at the time. That sort of thing started in 1959. The over-dub thing really wasn't worked out yet; the first four-track machines were just beginning to show up. Previously, we'd been working on two tracks."

I added that 1959 was really the beginning of stereo recording as well.

Since this was really the first time Bob worked with Bing in the studio, I asked him if he had any special memories of events concerned with the project that stand out in his mind.

"Well, I guess one of them was talking to him a little bit. I never got over the kind of strange feeling when I was conducting something or working on something and I'd look across the studio, and there was Bing Crosby. It was really... upsetting! I didn't quite know what to make of that at the time. He was very easy to work with; there were no major problems at all. He learned very fast — he had an incredible ear. He couldn't read [music], but he could certainly memorize with very little preparation."

Bob next worked with Bing on his first "sing-along" album, *Join Bing and Sing Along — 33 Great Songs*, doing the orchestral arrangements. He also contributed, with Jack Halloran and Peter Matz, to the sing-along albums Bing did through 1962. Bob mentioned to me that Peter Matz ended up working with Barbara Streisand quite a bit. "He's an excellent musician," he went on to say.

"They [the sing-along albums] were done somewhat in answer to Mitch Miller, who had done several successful albums of that format. Bing's producer convinced him to try it, but I really don't know how successful those were. Mitch's stuff was always rather mechanical and condescending — in a way. I don't think the basic idea [of Bing's sing-along albums] was very wise, in retrospect. It seems that Mitch had that

area covered first of all, and it didn't really fit Bing's personality or structure to do something like that."

Since just which of Bing's albums were done live and which were done to tracks seems to be something of a mystery, I again questioned Bob if these sing-alongs were recorded with the musicians, choir and Bing all present in the studio. "Oh, yes. I'm practically positive that those were done live."

The 22 songs Bing recorded for Project Records (his company) in June of 1962 for a proposed album called *On The Sentimental Side* are another mystery. This was to be a follow-up to his album *On The Happy Side*, recorded in April. Bob, along with Peter Matz and Jack Halloran, once again did the arrangements. The songs have yet to see the light of day. Bob's son Spenser seemed confident that Bob has the tapes of the sessions in his possession, but he has not been able to locate them.

After reading some of the titles recorded during that June 1962 session, Bob said, "I don't remember those titles, but then again, some things do get hazy after that long."

I mentioned to Bob that Bing was always a nonsense guy in the studio, not liking to waste a lot of time and do a lot of unnecessary takes.

"That's very true," said Bob. "He was 'Mr. One-Take' if he could get away with it. I remember the first time I ever asked for an extra take. He just gave me a flashing look of astonishment, but he did it. I just thought he could do it a lot better, and I think he did. I forget the song, but I remember that was a strange moment. Frankly, his whole thing was to get it over with and get back on the golf course!"

"He also had a work — I was going to say work ethic, but that's too strong a statement — but he preferred starting at eight o'clock in the morning, at least the period when I worked with him. The brass players weren't too happy about that — very difficult for them at that hour of the morning. Bing would be out of there pretty fast. He'd just do his songs and go."

I told Bob that was one thing that was fairly consistent with Bing. He preferred to record in the morning.

Bob replied, "I remember clear back in 1949 when I first heard him doing his [radio] shows in San Francisco on the first Ampex tape machines. He owned or at least owned part of that company. He was doing that precisely because he was staying in Monterey most of the time or living down there, and it gave him a chance to just come as far as San Francisco, make his show and retreat back to the golf course. It was also less pressure, being able to splice things, and so on. I went to all those rehearsals and shows, and I learned a lot just sitting and watching those things being put together and watching John Scott Trotter, who later became a good friend. He was *the* Bing backer of all time, of course!"

After I explained to Bob that Bing's wanting a pre-

recorded show is what led to his demise from the Kraft Music Hall, he said, "That makes sense; the key to Bing was the least pressure. That was his favorite way to do anything. I always have a picture of him in my mind working with a script and instead of putting it back on the stand he would always drop it on the floor."

Hearing this reminded me that in one of the fan club publications of recent years I read where Bing did this same thing in 1975 when they staged a re-creation of a Command Performance radio show Bing took part in. Even after all those years of not doing radio, he still let each page of the script drop to the floor, just as Bob described him doing in 1949. Bob thought it might've been a statement Bing was trying to make, or that he didn't want to read the same thing twice. More than likely, it was a technique Bing acquired from the early days of radio, so the rustling paper wouldn't create unwanted noise on the air.

Upon my asking what surprised him the most about working with Bing, Bob responded, "I guess he had this thing he worked on over the years for relaxation; he practically appeared to be indifferent, and yet I would see him at times take a great interest. He had everybody in the world on that [radio] show, and he would stop and talk to people like Louis Armstrong or Al Jolson. Mostly he didn't pay attention to the big names, but he'd stop and talk to Louis. He hung out with the singers; Jud Conlon had the group [the Rhythmaires] on the show. He was independent; he was no mixer or anything. He would do his number and then go away — that's what he really wanted, I guess. He liked San Francisco because evidently people didn't pay a lot of attention; he could go around and not be hounded like he was in other cities."

I asked if Bing joked around or told any funny stories in the studio. Bob replied, "No I don't recall any. He had this sort of language I think he got from a fellow named Bill Morrow that he would speak in that was pretty funny — 'hip' for those days or any day really. He would talk in that language for casual speaking. For instance, he would call his toupee a 'mucket.' I don't know if that was an Irish word or what it was. I'm sure it was Morrow who had something to do with that, because he gave him an awful lot of things over the years. That style of speaking pre-dated his association with Bob Hope a long way. But he would just say whatever he wanted to say, and that was it. He was not a gregarious type, at least not in my observation. He was a funny guy. I don't mean he was a 'sourpuss' or anything. He did everything in a measured way. Let's put it that way."

Getting back to the albums Bob worked on with Bing, Bob did all the arrangements for the last newly-recorded album Bing made for Decca Records in the U.S.A. The album, *Holiday in Europe*, was first recorded in London in October 1960, but for some reason Bing's vocals were rejected, and the whole thing (using the

orchestra tracks recorded in London) was redone here in the U.S. in May of 1961. It is this album that made the interview you're reading possible, as Bob's son Spenser was looking for a copy of this album for his Dad, which I was able to supply. Bob had never received a copy, even though he co-wrote one of the songs ("Moment in Madrid").

I said to Bob that having Bing record one of his songs must be a happy memory. "Oh, it was!" he said. "I remember we went to the Decca studios in London; they still had them at that point, and we were going over material — songs about Europe and so on. I said to Bing, 'What do you think of this?' and I played him my tune. I didn't tell him I'd written it, and he said, 'Yeah, that's fine.' So that's how my song got on the album. I didn't make an assertive pitch where I was sticking my neck out, but luckily he went for it, and it was fun to do."

Along with a copy of the album, I sent Bob a tape of the 1960 recording session in London, which contains all the dialogue and studio chatter between takes. Bing can be heard giving Bob praise for his arrangement of "C'est Si Bon." Bing was fond of the mandolins used on this.

Bob said, "Well, that song he probably knew, as it was kicking around the states ahead of time. [Louis Armstrong had a popular recording of it then.] I didn't even know they left the tape running between songs. That's a weird place to record [Decca in London]. At least it was in those days because you never heard a playback in the studio. They just went from one song to the next, and if you wanted to hear it afterwards you went into the booth. The guys that were playing never knew how their part fitted in, as they never got to hear it. I thought it was a very primitive way to go about it, but that was the English style in those days. Obviously they wouldn't be doing it that way now. Bing was always 'on to the next one,' so it didn't bother him."

I informed Bob of Bing's difficulty at recording the song "Melancolie" in 1960 and how he lost his cool and gave out with a few expletives at himself. Bob said he didn't recall that. "He [Bing] learned everything very fast by ear. One of the things that was difficult for him was that if you played it for him the first time to teach him the song and he didn't come up with it then, or if he learned it wrong, he would continue to sing it wrong. He couldn't make adjustments. He had this kind of memory that was very strange. If it were printed words, you'd say it was a photographic memory. He could remember melodies, and maybe that's what happened there [with 'Melancolie']. He learned it wrong and when they put it with the orchestra it didn't work."

When asked if this album was indeed a particularly difficult assignment for Bing, Bob replied, "I'd say it was fairly difficult. Most of the time he would always know the songs to be recorded or had heard somebody sing them, but these were all European songs, which aren't

exactly structured the same as songs here in the states."

Bob wasn't aware that the album was redone in the U.S.A. in 1961, and one theory he had as to why it was redone was that the stereo separation between the orchestra and Bing's voice may not have been adequate. Bing himself can be heard on the 1960 session tapes inquiring about the separation. He also felt he was too close to the orchestra.

Bob added, "At this point, in 1960, they [the English record companies] were quite a ways behind us here in the states in recording techniques. I know later on they shut the whole place down, the British Decca that was out in Hamstead. They started to build new studios eventually and got better equipment, but we [here in the U.S.A.] certainly led the way in the 1960's with stereo recording."

Bob also shared the arranging duties with Jack Halloran and Peter Matz on Bing's classic 1962 album *I Wish You A Merry Christmas*. This was really Bing's first-ever full-length, newly-recorded Christmas album. All his previous Christmas albums were comprised of "singles." Bob wrote the arrangements for "Have Yourself A Merry Little Christmas," "The Littlest Angel," "The Little Drummer Boy" and the title cut.

When I asked Bob what memories he had of working on that album, he said, "Well, as I said, Bing owned some of the holidays, and Christmas was certainly one of them!"

I reminded Bob that there were fourteen songs featured, and Bing recorded all of them in one day!

"Well, that was typical of his attitude; if you can't do it in one day it isn't worth doing, I guess! That's unheard of today. The kids spend months and months just to do half an album; but, as I said, he was 'Mr. One-Take' if he could get away with it. He had that kind of belief in himself, but of course the basic sound was terribly unique. It just wasn't around."

I asked Bob if it was any of his prodding that got Bing to record more Christmas music.

"No, I was on a different 'plane' from him. He was not an easy guy to prod. I think it was his producer from Project records, a guy named Simon Rady, that may have pitched him on the idea of a Christmas album. Simon did get him to do *How The West Was Won*. First he went to *LIFE* magazine and said, 'I've got Bing Crosby.' Then he went to Bing Crosby and said, 'I've got *LIFE* magazine.' I watched that happen. That's a fairly common practice to strum up a little interest before going to the next step."

I told him that a similar situation took place in 1975 when Ken Barnes was trying to get Bing and Fred Astaire to agree to do an album together. Fred was told Bing had agreed to it before Bing was even told about the project.

"Were there any disappointments about working with Bing?" I asked.

"Let's see," Bob replied. "I remember one time I

was doing pretty well, and I asked him during a break of some sort — I knew he had this reputation of being a 'money man' — 'what investments do you recommend?' Bing said, 'Two words. Stock market.' Well, I was too dumb to know that was correct, especially in the 1960's. If I'd hung on, it might've changed my whole life. So I guess that's a disappointment. I asked him, and then I didn't listen."

"Did Bing talk about any of his favorite performers or songs or movies?" was my next question.

"No, I would just have to watch to see that. I'd watch who he hung around with when he had his radio show every week. He paid the most attention to Louis Armstrong, I think, and they were all on his show. Everybody with a 'name' sooner or later was a guest."

"What about Jolson?" I asked.

"Well, I saw him work on the show once, and — well, he was Al Jolson, and that's all I really know about him. I heard he was fairly difficult to work with, but I don't know if that's just gossip or what."

I next asked Bob he did any work on Bing's TV specials.

"No," he responded, "I worked on some of the radio shows with the orchestra. I was brought in by John Scott Trotter. He had two or three of us writing arrangements along with him."

"Was Bing one to arrive to work early?" I asked.

"No, he was one to arrive right on time, not 8:01 but 8:00," Bob said. "At least that's how it was with my experience with him."

"Was Bing one for doing a lot of practicing or rehearsing ahead of time?" I asked.

"No, he didn't seem to," Bob replied. "He would get together with a piano player on a previous day and learn the songs, more or less. He was sort of 'one of a kind.' I don't recall him warming up or anything. He was a crooner — that's what he was — and the first to break the ice. He just took his natural speech and made a sound out of it, I guess."

My next question was "Did Bing have any 'pet peeves,' anything that might've irritated him that you might've found out the hard way?"

"No, I never saw anything at all like that. I just learned now that he got upset about that one French song ['Melancolie']. I think he was a person who would operate behind the scenes. I don't think he would've ever said anything to embarrass anyone, but he got things his own way — there was no question about that!"

"Did Bing go out of his way to keep himself a private man?"

"Yes, he did. He had those piercing blue eyes; if you looked him right in the eye, you didn't know whether he was home or not. He was in a world of his own."

I mentioned that others have said this about Bing, calling it his "ice curtain."

"Well, I think that's true. John Scott Trotter once

told me that he'd worked with Bing — I think 25 years at that time — and said, 'I still don't know him.' So your club [Club Crosby] has some work ahead of it if you want to discover the real Bing Crosby. I've got no idea, and I guess we're dying out — those that have worked with him. I don't really know what he was like. He took me to dinner once in London, and it was very gracious, but he was a very private person — extremely private."

I added that from what I've heard he always had a good camaraderie with the studio musicians and crew.

"Yes, he did, and I asked John Scott Trotter once what Bing took seriously in the world, and he said it was his position in the sports world. He had bought the baseball team [Pittsburgh Pirates] at one point, and that's what really had his full interest."

What are some of Bob's lasting impressions on working with Bing?

"Well, it's just something that I'm glad I did and I was proud to do. To live out a fantasy — really — of seeing the guy in the movies when I was young and then ending up working with him quite a bit was very rewarding. I'm glad that happened."

Bob also worked extensively with Bing's good friend and *White Christmas* co-star Rosemary Clooney. Among the albums he did with her are 1960's *Clap Hands, Here Comes Rosie* on RCA and 1964's *Thanks For Nothing* on Reprise. The latter includes a definitive recording (and arrangement by Bob) on the torch song "Black Coffee."

Bob said of Rosie, "She's a lot of fun and an amazing person — helluva singer!" I traveled with her quite a bit; we went to Europe a couple of times, to the Orient, and so on. We played places like the Copacabana in New York and a couple of times at the White House for President Kennedy. We also played Army camps in Japan and in Copenhagen. Oh, and we played for Princess Grace in Monaco for her gala for the Red Cross [in July 1962]. It was just beautiful at night. I had a French orchestra that I couldn't communicate with very well, but I tried. That was easier than the Japanese one I worked with — that was really rough. I got sort of the 'plum' jobs with Rosie. I didn't have to go out on the road full time, but just when she'd do one of these things that was interesting. It made for a lot of good experience."

I asked Bob what Rosie was like to work with in the studio.

"Oh, she was the easiest — no problems," he said.

"Is the manner in which Rosie works similar to the way Bing worked?" I asked Bob.

"She had nerves, which Bing didn't seem to have, but outside of that she was very easy to work with, an excellent judge of her own material. It was a very pleasant experience over the years."

Bob still keeps in touch with Rosemary Clooney, talking to her on the phone every now and then. He says in many ways she's singing better than ever today.



Rosie Clooney with Bob Conducting, Early 1960's

"She never really thought she could sing with a small group, and she really can. I keep trying to tell her that she didn't need all of the brass whacking away behind her — that she could vary things. I think in the last couple of years she's done some beautiful ballads that are really nice with a very small group. You immediately know it's Rosemary singing; she has that marked sound that very singers have. All she has to do is sing one note, and there's no doubt about who is singing."

Bob also wrote some special material for Judy Garland's legendary Carnegie Hall concert in April 1961.

"Yes, I wrote a special verse to 'I Can't Give You Anything But Love,' but Nelson [Riddle] did the arrangement on that. I found out about the concert after it happened, so I wasn't in the audience to hear her sing my words. It was a pleasant surprise, that's for sure! I didn't work with Judy very often, but did do a couple of those verses to present songs in a different way, rather than use the standard verse. I found her to be perfectly easy to work with, but she was so insecure that it was sad to watch. She had no idea of her power or ability. She was so nervous; she asked me once after a recording session with Nelson Riddle during the playback, 'Do you think this is any good? Do you think this will work?' and I thought 'My God, with her standards this could go on forever.' She really worried about everything to a terrible extreme. I just wish she would've had some realization of her talent and power."

I last asked Bob if he was working on any projects at present.

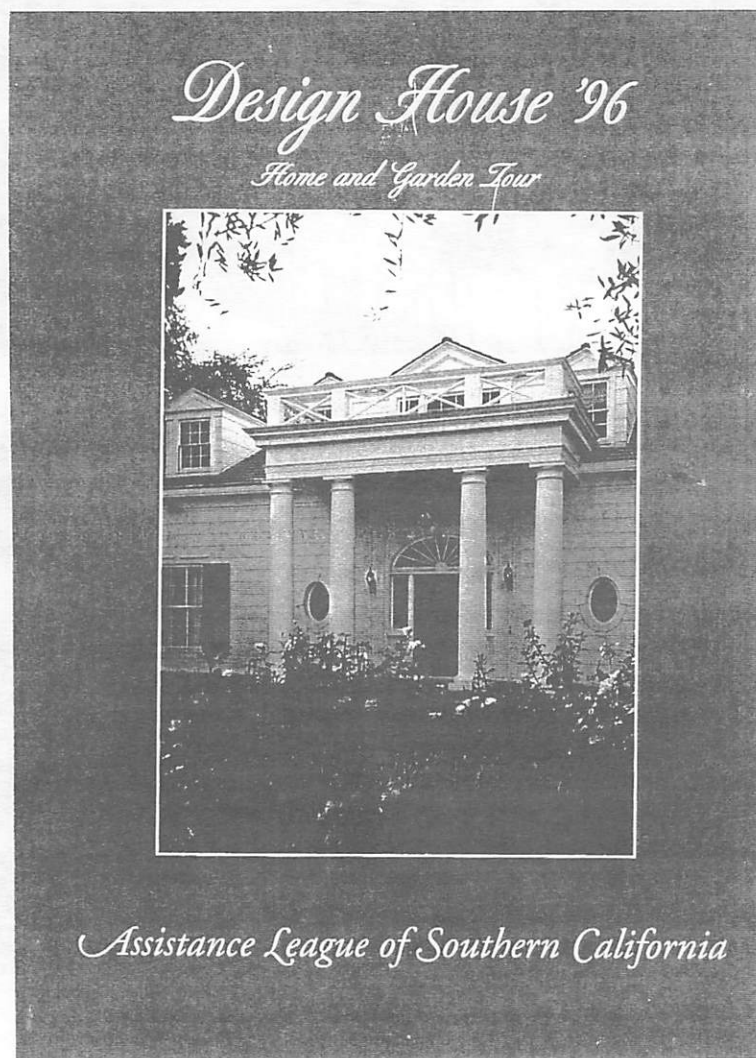
"No, I'm not," he replied. "Needless to say, I wish I were. I had a lot of fun down there [in Los Angeles] and I wish it could have gone on forever. It was a pleasure to work with all those people."

And it was a pleasure for me to talk with Bob. I want to thank him for being so candid and spending an hour with me on the phone. Also thanks to his son Spenser for making the whole thing possible, and to Rich Michaels, my disc jockey friend for the use of the production studio at WBKV radio.

For more information on Bob Thompson's career, visit his web site at:

www.geocities.com/SoHo/Den7533/just4kicks/kicks.html

Then And Now—Bing's Toluca Lake Home



A recent one-hour special entitled *Legendary Hollywood Homes* on the American Movie Classics channel featured a 10-minute segment on Bing's former home at 10500 Carmarillo Street in the Toluca Lake district of Hollywood. This was the house that was supposedly a total loss due to a Christmas tree fire in January of 1943.

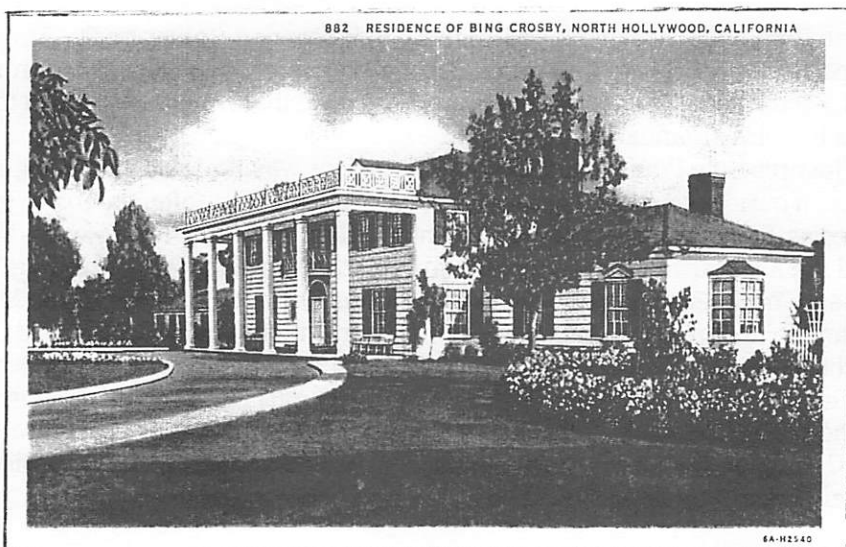
Until just recently I'd always assumed the house was no longer standing and that the property had been put to some other use. In fact, not only does it exist (after extensive remodeling), but it has served as home over the years to both Andy Griffith and Jerry Van Dyke. In 1996, Mr. Van Dyke allowed the Assistance League of Southern California to give tours of his home for charity much in the same manner as Bing's Hillsborough home was open to the public in May of 1998.

This article features pictures taken by member Charlie Baillie in 1996 and the program cover from this tour. I've included two postcards of the original house so you can compare architectural details, most noticeably the front porch columns and roof which originally ran the length of the house but now only shelter the front door. Be sure to check your television guide to see when AMC re-broadcasts this special, which also includes reminiscences by Bing's son, Phil Crosby. It is very interesting and informative.

M.S.

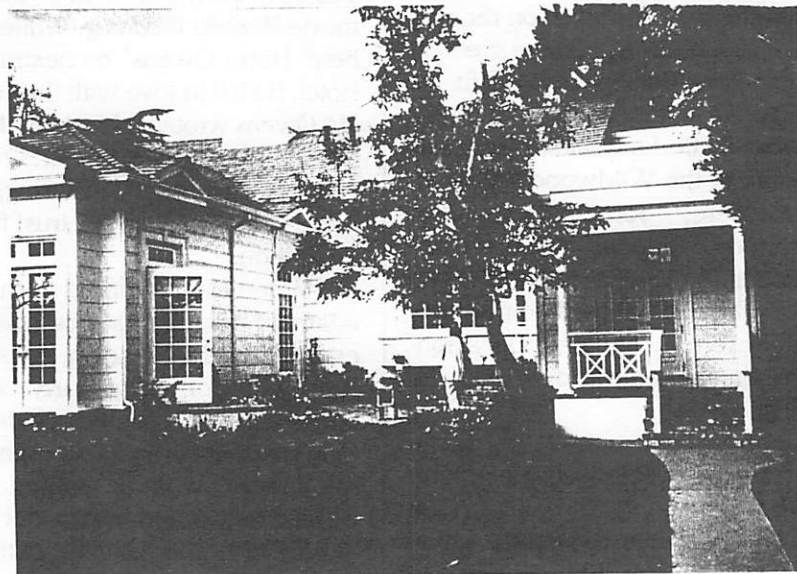


Charlie's wife, Nancy Baillie, April 1996

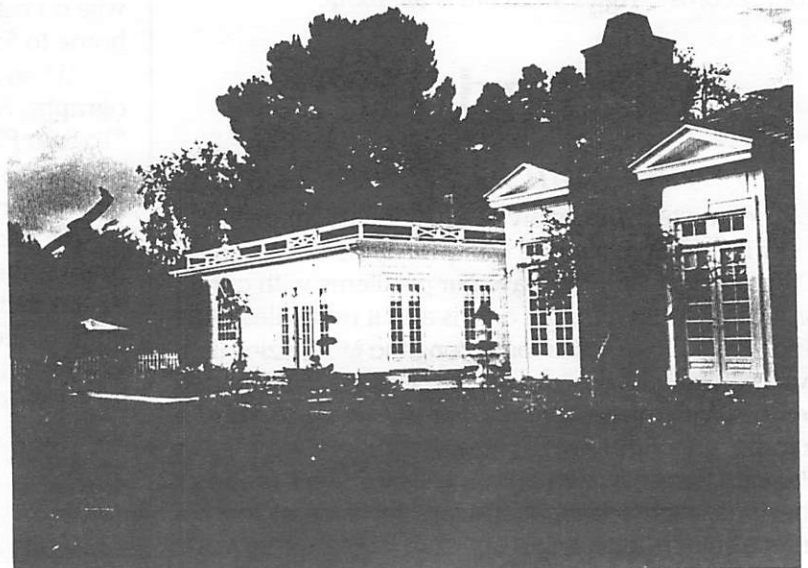




Entrance



Side Yard



Rear of House

Sunday with Bing

By Jeff Geist

For those of you who live in the New York, Connecticut and Northern New Jersey areas, there is a delightful new radio program called *Sunday with Bing*. Yes, America's most beloved crooner has a new address on the airwaves. Der Bingle now resides at 1460 on the A.M. dial from noon (sharp) until 6:00 p.m., every Sunday afternoon.

It's the type of radio show that all Crosby fans have long dreamed of — or, I could say, the answer to a Bing fan's prayer. On *Sunday with Bing* they play four or five records in a row without commercial interruptions.

The station is WVOX, heard at 1460 on the A.M. dial. It has a lot of great talk and musical programs, minus the noisy and tasteless sounds of rock and roll and 1970's, 1980's and 1990's musical trash.

So many of Bing's great performances on records are heard again, thanks to this show. It is the greatest invention since Thomas Alva Edison worked in his laboratory in West Orange, New Jersey. Some of Bing's records heard so far are "Little Lady Make Believe," "But Beautiful," "Whistlin' in the Wildwood," "Lost in Loveliness," "Out of Nowhere," "Something Wonderful," "Pretty Baby," "Granada," "Eileen," "A Quiet Girl," "Who Gave You the Roses?," "At Last, At Last" and a great favorite of mine, "Unchained Melody," from Bing's 1950's radio show with Rosemary Clooney. Occasionally they also play Bing Crosby radio shows from the 1940's and other goodies.

So, if you the listener are in the market for some great "Crosbyana" on a once-a-week basis, the doctor prescribes *Sunday with Bing*, noon until 6:00 p.m. on WVOX A.M. 1460, from New Rochelle, New York, which is known as "the Golden Apple." Yes, Bing, listening to your records, "That's what life is all about."

A Proud Time

By Sam Fleshman

Let me tell you a story of a proud time in my life.

I live in an extended community in West Central Oregon called Vida. We have our problems with crime, as the larger cities do. Our area is about two miles wide and around forty miles long along the McKenzie Highway between Eugene and Bend, Oregon, surrounded by the Willamette National Forest. To try to keep a handle on crime we have a Neighborhood Watch Program. Recently, we had some 4' by 4' signs made by the local high school shop class to place at the entrances of territory.

There was no problem about getting permission from the landowner on the western edge to put the sign

on his property. What to do about the eastern edge? I had heard of a man by the name of Butch Owens who had a cabin retreat on the eastern extreme. Contacting him was no easy task. It seems he is a well-respected teaching physician-surgeon based in Bend, Oregon, who travels all over the world as requested. We finally got ahold of him and received his permission to put the sign on his property.

When we went out to put up the sign, I got to talking to him. I had heard he was the son of Harry Owens, the bandleader who wrote "Sweet Leilani." Sure enough, he was. In talking to him he said he had never seen the movie *Waikiki Wedding*, starring Bing. There being no problem, I copied it for him as well as making him an audio tape of Hawaiian songs by Bing. On the tape were about nine songs written by Harry Owens, Sr.

For those who don't know the story behind "Sweet Leilani," I'll give you a few details. Bing went to the Islands in the mid-30's on a vacation before starting the movie *Waikiki Wedding*. While vacationing, he went to hear Harry Owens' orchestra at the Royal Hawaiian Hotel. He fell in love with the song "Sweet Leilani" that Mr. Owens wrote for his daughter, Leilani. Bing wanted it for his new movie, but Mr. Owens didn't want to part with it. After much dickering, Bing agreed to put his share of the royalties in a trust fund for Leilani's college education.

When Bing returned to the states, the studio was adamant that the song would *not* be in the picture. Bing essentially said, "No song, no picture." Needless to say, Bing won out. All of Harry Owens' children went to college on the royalties of the one song (another of Bing's unselfish charitable doings). Butch was asked at about age 7 what he wanted to be when he grew up. He said he wanted to be a doctor, and so it happened.

Several weeks after putting up the sign, Butch Owens came into the Blue River Post Office, where my wife is Postmaster, with a package. He said, "Take this home to Sam."

When I opened it later it was Harry Owens' autobiography, *Sweet Leilani*. On the fly leaf was inscribed, "To Sam Fleshman. My Dad would be very happy that you have a copy of his autobiography. With my fondest aloha! Harry Owens, Jr."

To add frosting to the cake, when I went to Sacramento, California in mid-August to help my old friend Alston Sutton [former editor of *Bingang*] celebrate his 90th birthday, he gave me another copy of *Sweet Leilani* autographed by Harry Owens, Sr., himself.

Harry Owens, Sr. died in Eugene, Oregon in 1986 at the age of 84. And so ends my proud story.

A Reminder

Annual Dues Are Now \$12 in the U.S.A. & Canada

BING CROSBY COLLECTION *By Greg Van Beek*

ON A steamy June 5th, 1999, my parents and I made the 35-mile or so journey south of West Bend to Milwaukee, Wisconsin to view some Bing Crosby memorabilia. Since my parents for years thought I had my own museum right in their house, I wanted to show them there are others!

I had become aware of the Bing collection by accident, during my lunch break at work. I was thumbing through a copy of the *Milwaukee Journal-Sentinel* newspaper one of my co-workers had brought in, when on the back page of the Entertainment section I found a large color photo of a ceramic bust of Bing Crosby staring back at me. I almost choked on my sandwich! It is this very article that was reproduced in the last issue of *Bingang* magazine. That was, by no coincidence, published on Bing's birthday, May 3.

Well, with so much going on, it took a month for me to finally set up an appointment to view the collection with Barry Stapleton. Barry is a Milwaukee Irish Fest Advisory Committee member and the assistant manager of the Irish Cultural and Heritage Center of Wisconsin, housed in Milwaukee. It is Barry's efforts that have brought a public display of Bing Crosby music and memorabilia to life in southeastern Wisconsin.

The collection is part of the John J. Ward, Jr. Irish Music Archives, housed in the Irish Fest Center. Each August, Milwaukee hosts a large Irish Fest with a variety of music acts and activities for all to enjoy. Barry asked me to be on hand at Irish Fest this year to help staff the planned Bing exhibit, but unfortunately an especially heavy workload prevented this. I certainly would have enjoyed being a part of that!

Back to the tour. Prior to viewing the collection, Barry showed us around the Irish Fest headquarters, which is a beautifully-restored building dating back to the 1920's — the perfect atmosphere to have a Crosby display. The collection of Bing Crosby records, books, sheet music and other memorabilia is staggering! This is due largely in part to the generosity of Harold Maruca and David Feiereisen, who each donated their extensive collections.

There were hundreds and hundreds of 78 rpm singles and albums stored in boxes on overflowing shelves. In some instances, there were 3 and 4 copies of the same 78 rpm albums. LP's and a book collection also fill the shelves. I easily could have spent several days looking through all the boxes and bins. I had a few duplicate records, photos and other collectibles from my own collection I took along for Barry, but it was meager, to say the least, when compared to what is already there.

Beautifully framed sheet music hung on the walls,



Barry Stapleton and Greg Van Beek

and several large display cases featured Crosby items. Barry and I had our photo taken in front of the main display case, which houses the "Call Me Lucky" board game, various books, albums, and 16" transcription discs. As you read this in the depths of winter, I'm sure we look a little out of place (depending on your location) standing there in shorts! Barry said many people mistake the ceramic bust of Bing, which dates to around the time of *The Road To Hong Kong* in 1962, for being a cookie jar. Everyone tries to lift the hat off!

In addition to the Bing Crosby collection, there are several antique Edison phonographs in beautiful condition that caught my eye. Some are even the cylinder type record yet! I also spotted a 1946 Philco model 1203, just like the one I have. We must have the only two in Wisconsin!

In some recent correspondence, Barry tells me he's been in touch with George O'Reilly in Dublin, who is trying to get a similar public collection organized in Dublin. As many know, George brought Bing to Ireland on several occasions, most notably for a 1966 TV special called *A Little Bit Of Irish*. Barry tells me now that word is starting to get around; everyone is really excited about having another public collection of Bing Crosby. He was not aware that Gonzaga's collection seems to be the only other one in existence.

It was a great experience, visiting with Barry and viewing the collection, and I'm ready to do it again any

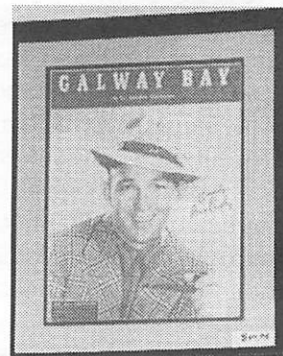
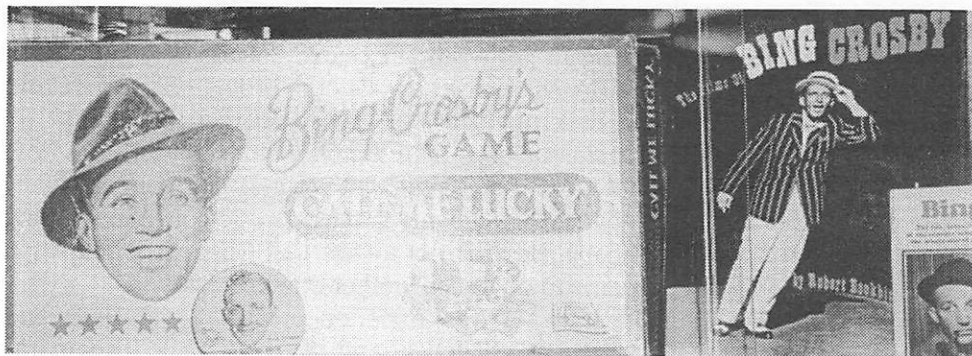
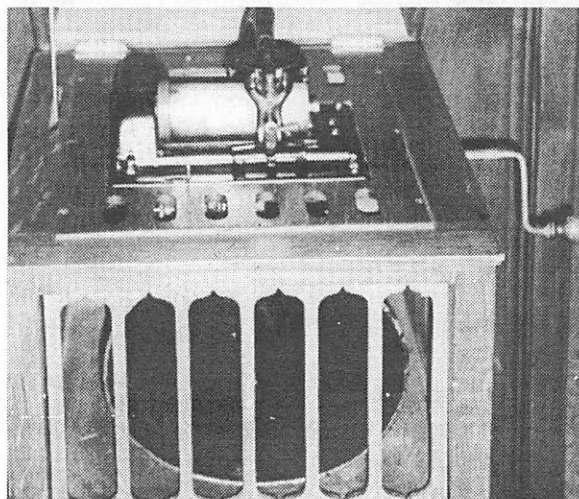
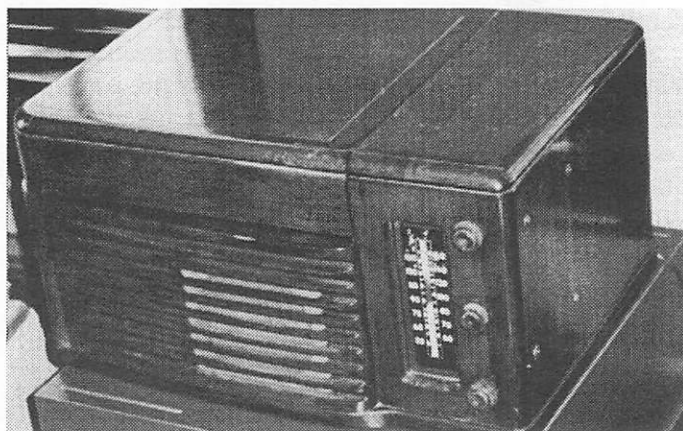
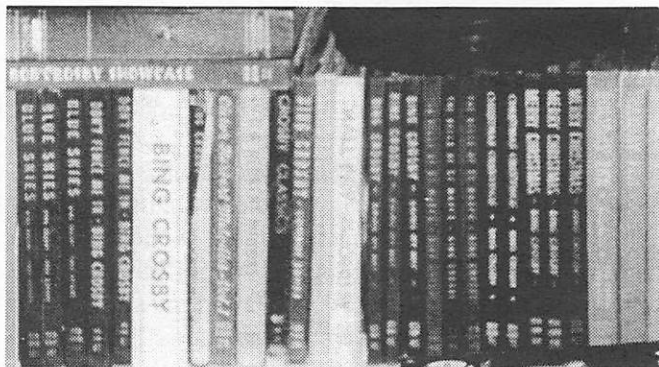
time! We all thoroughly enjoyed ourselves and shared in Barry's enthusiasm for the project. It's worthy of all our wholehearted support.

If anyone would like to donate to or view the

collection, contact Barry Stapleton at (414) 645-6019. Or write to him at 2133 W. Wisconsin Ave., Milwaukee, Wisconsin 53233.



Some Closeup Shots of the Irish Music Archives



A Report from Milwaukee's Irish Fest

By Greg Van Beek

Even though I was unable to help staff the Bing Crosby exhibit at Milwaukee's IRISH FEST (which ran August 19-22, 1999), I still managed to visit the festival and take a few photos of the great display of Crosbyana.

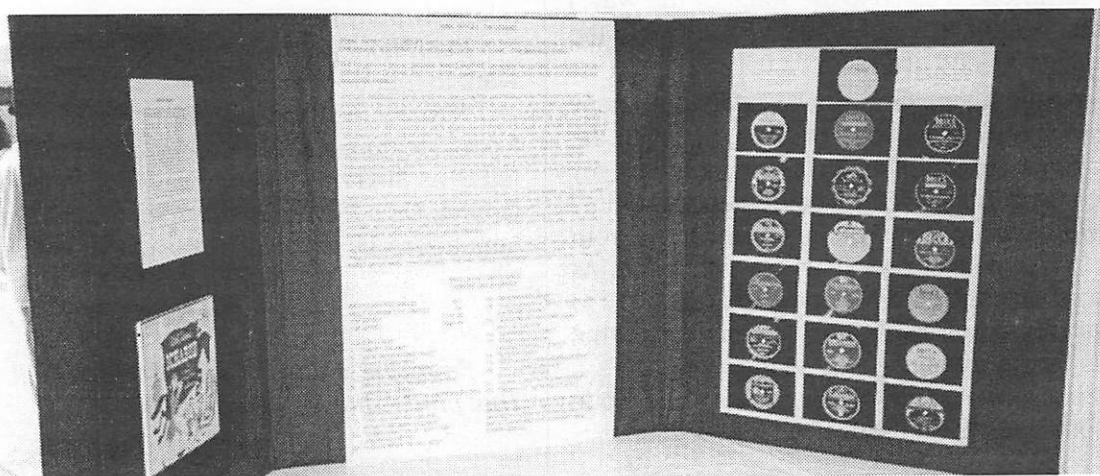
Club Crosby member Barry Stapleton was kind enough to supply me and my family with complimentary tickets, which we took advantage of on Saturday afternoon, August 21. It was a beautiful late summer day, and the good weather brought out throngs of people to experience and enjoy the sights and sounds of Ireland.

It didn't take me long to locate the Bing Crosby exhibit housed in the cultural tent. It was the first exhibit inside the tent! As you can see by the accompanying photos, there was a large backdrop with sheet music and album covers, all under the heading of "BING CROSBY." Inside the large glass display case were various books, a record cleaner pad with Bing's photo

on it, some 45 rpm EP's, along with the "Call Me Lucky" game and other items. Among them, right there for all to see, was the Winter 1998-99 issue of *Bingang* proudly displayed under glass. I thought it was very nice of Barry to honor our club this way! Also, a nice display of photographs of various 78 rpm labels Bing recorded for from the 1920's through the 50's adorned a wall display.

There was a constant stream of people viewing the exhibit. Everyone was happily surprised by it. I heard many remarks to spouses, children and friends: "Look, Bing Crosby!!" or "There's Der Bingle!" spotting the old 10-inch LP cover of the same name. I sat back for awhile and watched with a smile at the interest this display was receiving. People of all ages were stopping to read the large board along the left-hand side of the glass display case, which gave a brief biography of Bing and his Irish heritage. It also listed Bing's songs that sold a million or more copies. So many were saying "My dad or grandpa has this record." or "I wish I still had that!" It was heartwarming to see the Bing Crosby magic still at work. A job well, done Barry!

— ♪ —



Tidbits of Bing Crosby

By David Lobosco

From my usual cluttered and messy desk, I have been collecting little tidbits of Bing Crosby and his associates that you may find interesting.

♪ This summer a really neat used book and record store opened up called Half-Priced Books. Sometimes I feel that ignorance is a virtue, because most of the workers there are my age, so they do not know what certain books and records may be worth to a collector of such "art." Anyway, I picked up a used copy of actress Marion Davies' autobiography, *The Times We Had*. The book mostly chronicles the affair that Davies and William Randolph Hearst had, but there was some mention of Bing in the book. Davies appeared with Bing in MGM's *Going Hollywood* in 1933. She wrote that Bing was a very fine man to work with. Everyone on the set used to tease Bing because he would call Dixie three or four times a day. Davies went on to say that Bing could play a love scene very well, but when she looked into his blue eyes, she could see that he was thinking about Dixie. The most interesting thing that Davies wrote about Bing was that fellow starlet Joan Crawford was such a fan of Bing's that she came down to the set one day and just stared at Bing. Bing was either embarrassed or unnerved, because he could not do the scene until Crawford left.

♪ Through good friend and fellow *Bingang* editor Pete Cakanic, I was introduced to a great Bing collector from Chicago, Nick Nardella. Nick is more relaxed and easygoing making tapes than most radio announcers on the air are. Nick's choice of his favorite Bing Crosby song baffled me at first. It's a little-known song called "My Heart Still Hears The Music" from Bing's *Holiday In Europe* LP. After he told me of the song, of course I was compelled to hear it, and it is a beautiful piece. Written by unknown (at least to me) songwriters Madeline Karter and Mario Panzeri, the song was panned by Fred Reynolds in his book on Crosby's recordings. However, if anyone longs for the optimism of childhood and youth, I recommend a listen to the song. By the way, I purchased a near-mint copy of *Holiday In Europe* at the book store I mentioned above for \$3.00!

♪ It has been a long time since I listened to many of my radio shows that I have on tape, but with the colder weather, I'll be cuddling up to the warmth of my stereo to go back in time for the golden age of radio. I recently was listening to the Eddie Cantor show from March 6, 1947 when Al Jolson was a guest star. As usual, Jolie is hamming up the scenes, so Eddie yells to Jolson that this is still *his* show. Jolson replies that Crosby lets him do whatever he wants when he's a guest on Bing's show, and Cantor replies, "Someone has to do something on the show," which, of course, is

a crack about Bing's laziness.

♪ This really is not related much to Bing Crosby, but a couple of weeks ago I was watching the musical *State Fair* (1945) starring Jeanne Crain and Dick Haymes. There is a scene in the movie when Jeanne wanders out back to a sort of gazebo and is daydreaming. She dreams of falling in love, and in the background a Bing-like voice sings a few bars of "It Might As Well Be Spring." I have been driving myself crazy trying to figure out whose voice it is. I feel that it is none other than Dick Todd, the Canadian Crosby, but my friend Frank Gill of England thinks it could be Buddy Clark. Is there anyone out there with the answer, just to prove the doctors wrong that I am not going crazy?

♪ In addition to rediscovering the old radio shows, I listened again to Bing Crosby's mammoth *A Musical Autobiography*, which was released in 1954. Even though I have never been a fan of Buddy Cole's organ backing, it is a joy not only to hear that golden voice of Der Bingle singing, but announcing the songs as well. What struck me from listening to the set was how very modest Bing was about his successes. Basically, Bing did think he was just a lucky guy doing what he loved best. Bing even seemed sad in one or two places. In particular, Bing was saying that 1 out of 100 records of his were hits, and he added that he wished he could do that well now (in 1954). Maybe that is why Bing was so loved; he seemed like an average Joe that just "got lucky." Anyway, I have rambled long enough! Take care, fellow Bing Crosby lovers until the next time. . .

Bing Fans in Eugene, OR:

My friend Lloyd Zimmer turned me on to your wonderful journal. The grand-daddy of all fanzines?

Like the aforementioned Mr. Zimmer, I too am a D.J. I'm on KWVA, Eugene Oregon, 88.1 FM. Unless you live in the Eugene area, you won't be hearing my show, alas! It's on the University of Oregon station with a relatively puny frequency.

But I *know* you have members in Eugene, so if you want to mention that:

"One for the Road" can be heard Saturdays from 6-8 p.m. I feature a *ton* of Crosby, along with such lesser lights as Sinatra, Garland, Haymes, Vallee, Columbo, Goulet, Dino, Sammy, etc., etc., ad infinitum! I do an annual Crosby birthday extravaganza on the show.

Yours,
Stephen Whitener

From the editor: "Grand-daddy of all fanzines?"
That phrase has a nice ring to it!

Auction of Rare Bing Crosby Records

Mike Kaptanis, 64 Kingsley Drive, Yonkers, NY 10710
914-448-9494 (Work); 914-779-9728 (Home)

Please bid by number in left column. Packing and postage extra. Minimum bid \$3.00 unless otherwise shown. Satisfaction guaranteed. An asterisk (*) indicates Sun on Decca; Scroll on Victor; Potato-Head on Columbia. FR=French; ENG=English; I=Italian.

10" 78's

1. COL 824, E+. — I've Got the Girl (Bing's first record)) (Min. \$150)
2. BR 6169, E. — Stardust/Dancing in the Dark
3. BR 6203, N-. — Goodnight Sweetheart/Too Late
4. BR 6663, N-/E+. — Last Roundup/Home on the Range
5. BR 6794, E+. — Shadows of Love/Little Dutch Mill (Min. \$18)
6. BR 6936, New. — Straight from the Shoulder/Love in Bloom
7. BR ENG 02444, V+. — Sweet Is the Word for You/Blue Hawaii (Rare Bing & Shirley Ross picture label) (Min. \$18)
8. BR FR 505.163, E+. — Alexander's Ragtime Band/Home on the Range/True Confession. Bing, Eddie Cantor, Connee Boswell, Victor Young Orch. (Min. \$30)
9. COL 1455, E+. — That's Grandma/Wa-Da-Da
10. COL 1629, New. — My Suppressed Desire/Rhythm King
11. COL ENG. 2043, E+. — Goodnight, Lovely Little Lady/Ridin' Around in the Rain
12. COL ENG 2035, New. — Gay Love/Can't We Be Friends?
13. COL ENG 2036, New. — Till We Meet/ Kiss Your Hand, Madame
14. COL IT DQ-3474, New. — L'Ultima Ronda/Splendore (Last Roundup/Shine)
15. COL IT CQ-1578, N/N-. — Let's Put Out the Lights/Let's Try Again (above 2 items are very rare Italian Columbia's) (Min. \$100 each)
16. DE Souvenir Record, matrix DLA-1778/2058, E/E+. — Where the Blue of the Night/Home on the Range
17. DE BEL 60.304, V. — Riders in the Sky/Lullaby Land. Crosby pic. label
18. MEL 13167, New. — Ridin' Around in the Rain/May I?
19. ODEON FR 400.034, New. — Mississippi Mud/There'll Come a Time (Trumbauer Orch.) (Min. \$65)
20. PARL ENG R331, New. — Let's Fail in Love (Dorsey Bros.) (Min. \$75)
21. PER 13040, N/N-. — Our Big Love Scene/Little Dutch Mill
22. PER 13043, New. — Shadow Waltz/Temptation
- *23. VIC 20627, E+. — Pretty Lips/Side by Side
- *24. VIC 20882, E+. — The Calinda/Baby's Blue
25. VIC 20973, New. — Missouri Waltz/Beautiful Ohio
- *26. VIC 21274, E/E+. — From Monday On/Mississippi Mud
- *27. VIC. 21678, N-. — Grieving/Paradise
- *28. VIC 22618, N-. — I Surrender Dear/La Rosita
- *29. VIC 24240, N/N-. — Sweet Lil/Ain't She Sweet/Mississippi Mud/I Left My Sugar Standing in the Rain (Min. \$20)
30. VOC 2869, N-. — Let's Spend an Evening at Home/Some of These Days (B master)
31. DE 101, E/E-. — Let Me Call You Sweetheart/Someday Sweetheart
- *32. DE 310, E+. — June in January/Love Is Just Around the Corner (Min. \$15)
33. DE 391, E. — Swanee River/It's Easy to Remember
34. DE 543, N-/E+. — I Wished on the Moon/Two for Tonight
35. DE 547, E-/V+. — From the Top of Your Head/I Wish I Were Aladdin
- *36. DE 616, V+. — Red Sails in the Sunset/Boots & Saddles (scratches)
- *37a. DE 617, V/V+. — On Treasure Island/Moonburn
- 37b DE 621, E. — Silent Night/Adeste Fideles
- *38. DE 756, E. — Lovely Lady/Would You (1/2" scratch, one side)
- *39. DE 791, E-. — We'll Rest at the End of the Trail/Robins and Roses
- *40. DE 870, E+. — Roundup Lullaby/Empty Saddles
- *41. DE 871, V+. — I Can't Escape from You/I'm an Old Cowhand (scratches)
42. DE 880, V+. — Aloha Oe/Song of the Islands
43. DE 886, E/V+. — Hawaiian Paradise/South Sea Island Magic
- *44. DE 912, E/E+. — Beyond Compare/Me and the Moon
45. DE 947, V+. — Pennies from Heaven/Let's Call a Heart a Heart
- *46. DE 948, E-V+. — One Two, Button Your Shoe/So Do I
- 47 DE BEL 60.300, N/N-. — Waiter and the Porter/Birth of the Blues (Teagarden orch., from film)
48. DE BEL 60.315, N-. — Weddin' Day/Be Bop Spoken Here (Andrews Sis.)

12" TRANSCRIPTIONS AND 78'S

49. THE NAVY SWINGS, 12" transcription, pg. 37/38, New. — Bing, R. Clooney, Buddy Cole (7 tunes) (Min. \$25)
 50. BR 20109, N-. — Lawd, You Made the Night Too Long (Min. \$95)
 51. ACETATE — Songs and Sound Track from Early Shorts — I Surrender Dear/Dream House/Billboard Girl (Min. \$40)
- ## 12" LP'S
52. BROADWAY 128, New. — "The Rare Ones"
 53. B'WAY 144, New. — "Bing with Glenn Miller"
 54. B'WAY 134, New. — "Just for Fun"
 55. COL. 2830, New. — P. Whiteman Orch. 16 songs from Potato Head COL's.
 56. COL. 35748, New. — 14 Songs from 1929-33
 57. COL. 35093, New. — As above with rare non-commercial "Southern Medley," rec. 10-18-29
 58. EPIC 22014, New. — 32 rarities from 1928-32
 59. LIBERTY 16002, New. — "Road to Hong Kong" original soundtrack
 60. LONDON 679, New. — "Feels Good, Feels Right," rec. in London
 61. POLYDOR 6128, New. — "Seasons," rec. in London 1977
 62. SPOKANE 7, New. — K.M.H. "On the Air," Bob Burns, J. Dorsey O. 5-27-37
 63. SPRINGBOARD 4008, New. — "Hey Jude, Hey Bing"
 64. TOTEM 1008 — "On the Air" Woodbury, Cremo, KMH shows, 31,34,37-8
 65. UNITED ARTISTS. LA-554, New. — "That's What Life is All About," London, 1976
 66. V-Disk 525, E. — Medley from "Waikiki Wedding"
 67. V-Disk 542, V+. Bing, Mary Martin, Jack Teagarden O.

16" TRANSCRIPTIONS

68. "Army Bandstand" #34, New
69. "Stars for Defense" #126, New
70. "Here's to Veterans" #615, — (Songs & chatter on above, live shows)

BOOKS, PAMPHLETS, ETC.

1= 1st Edit.; D.J.=Dust Jacket; H=Hardcover; S=Softcover; P=Pamphlet; L=Library copy.

71. "Call Me Lucky," Bing Crosby biog. 1953, 344 pg. — 1, D.J., H, L.
72. "Bing," Charles Thompson biog. 1975, 250 pg. — D.J, H.
73. "Bing & Other Things," Kathryn Crosby, 1967, 214 pg. — 1, D.J., H, L.
74. "The Hollow Man," Donald Shepherd, 1981, 326 pg. — D.J., H.
75. "The Story of Bing Crosby," Ted Crosby, 1946, 239 pg. — 1, H (pages faded but book intact).
76. "Incredible Crosby," Barry Ulanov, 1948, 336 pg. — H, L.
77. "The Films of Bing Crosby," R. Bookbinder, 1977, 255 pg. — D.J., H (Large size book).
78. "The One and Only Bing," Bob Thomas, 1977 — S.
79. "Films in Review," A. H. Marill, 1968, 71 pg. Films and bios of Bing and other 30's stars.
80. "Bing's Popular Song Folio," 1954, 32 pg. — S.
81. "Bing Crosby Album," 1949, 50 pg. — S (rare photos).
82. "Vocal Jazz," John Rouse, no date, 23 pg. Intimate comments on Bing, Bessie Smith, Lee Wiley (English P.)
83. "Down Beat," Bing on cover, Sept. 22, 1954.

AUCTION DEADLINE
MARCH 1, 2000

Collectors Corner

This issue's installment of Collectors Corner shows two interesting pieces of Paul Whiteman sheet music with apparent Crosby connections. A quick glance at the first sheet might lead you to believe that you're looking at an early version of Bing's 1931 solo hit "Just One More Chance." But look again! Same title, different composers. Although the music is copyrighted 1923, the cover dates from late 1926. The Whiteman Orchestra had just returned from touring England in August of 1926 and probably brought this number back in one of their trunks.



MORE THAN ANYBODY

By Harry Barris, Elaine Beaslee and Charlie Borrelli

ORIGINALLY SUNG
BY

Paul Whiteman's
Rhythm Boys



The second sheet is a real teaser. It's a 1927 Harry Barris composition with a Rhythm Boys performance credit that, unfortunately for us, was never committed to wax. We can only imagine the treasure that was lost. If the art work looks familiar, it's because the publishers, Shapiro, Bernstein & Co., used it several times again in 1927 when they published two more Barris tunes — "Mississippi Mud" and "Sweet Li'l" — that featured and were recorded by the newly formed Paul Whiteman's Rhythm Boys.

M.S.

Who's Who in Thoroughbred Racing

Vol. II

1947

By
NED WELCH



*Bing with Paramount Starlets
Eleanor Whitney and Marsha Hunt (1936)*



Bing with Ligaroti in Los Angeles (1938)

Bing Crosby and Lin Howard

Harry L., alias Bing, Crosby came into racing in the year 1937, as an owner and as a promoter. He was identified with the establishment of the Del Mar Turf Club near Del Mar, San Diego County, Calif. Built with W.P.A. funds, Del Mar, under the management of the late William A. Quigley, began its inaugural meeting July 3, 1937, with Bing Crosby as President and Pat O'Brien as Vice President.

Del Mar is reported to have done very well during the years it operated, but in April of last year Bing Crosby sold his 35 percent interest in Del Mar and was later reported to have been interested with Charles S. Howard and others in the promotion of other race tracks in the Northern part of California, and the states of Oregon and Washington.

Crosby's first stake winner was a horse named High Strike, a brown gelding by Xenofol-Annie D. by King Heather, foaled in 1935 and bred by John W. Marchbank. Trained by Alfred Johnson, who rode Sally's Alley and Exterminator in all of their triumphs of 1922 and Morvich in the Kentucky Derby of that year. High Strike won six races, three of which were stakes. They were the Chula Vista Handicap, \$795; the Alameda Handicap, \$1,265 and the California Home-bred Stakes, value \$5,955.

In the autumn of 1937 Bing Crosby went to the Argentine and while there purchased four horses and shipped them to California. I doubt if they cost Crosby much. For one thing, Argentine horses were more or less of an unknown quality in this country and it was not Crosby's practice to pay over \$2,500 for a horse when he was at the Saratoga sales.

When the horses reached this country, Lindsay C. Howard, older son of Charles S. Howard, "declared in"; that is, he became partner with Crosby in the four animals from the Argentine, and they raced under the nom de course "Binglin Stock Farm." Crosby's colors were "blue, gold sleeves and cap." Bing Crosby and Lindsay C. Howard's colors were "old rose and white dots," while the colors of the Binglin Farm were "cerise, white dots and white cap."

In 1938 High Strike continued to race in Crosby's name and colors and was trained by Alfred Johnson. That year he won five races, four of which were stakes. They were the Golden State Breeders Stakes, value \$3,125; the Laguna Beach Handicap, value \$1,585; the Oceanside Handicap, value \$2,105 and the Long Beach Handicap, value \$1,665. This gelding was second in the Hollywood Derby, 1¼ miles, behind Specify and in front of Fire Marshall and earned \$3,000, thereby increasing his earnings for the year to \$12,180. High Strike was without question the best horse that ever raced in Crosby's colors.

Ligaroti raced in the silks of the Binglin Stock Farm and was trained by Tom's son, James. That year the Binglin Stock Farm won 11 races, were second in 5, third in 3, earning \$33,540, of which imp. Ligaroti accounted for \$29,615, the result of six victories, three seconds, one third in 13 starts.

Ligaroti won the Bay Meadows Fashion Stakes, the Inglewood Mile Handicap, the American Handicap and the Del Mar and San Raphael Handicaps. He was second in the San Francisco Handicap, second to Seabiscuit in a match race at 1½ miles, third in the Burlingame Handicap and fourth in the Hollywood Gold Cup. Ligaroti was probably the best horse ever owned by the Binglin Stock Farm. If he had an equal, it had to be his half-brother, Don Bingo. Ligaroti was the winner of some \$5,000 in 1939 and later was retired to the stud where he made only a few seasons before dying prematurely.

Lin Howard, securing a training license in 1939, trained the horses of the Binglin Stable until he enlisted in the Army and secured a commission along about 1942. Considering his somewhat limited experience, Lin Howard did very well, but after he went into the service the Binglin Farm Stable went into eclipse, from which it has not emerged up to the present.

As a matter of fact, Howard was the horseman of the Binglin Farm and what success it achieved was due to his efforts. Crosby knew no more about a horse and its breeding than a hog knows about a holiday; nor did he, with his many activities, have the time to devote to the rudiments of racing and breeding. Crosby's connection with racing cost him nothing; he never put any great sums in the purchase of horses, and the publicity he received through his connection with racing was worth something. Lin Howard saw to it that the stable was operated as nearly as possible on a paying basis.

The success of Ligaroti was followed by the importation of other horses from South of the Line. Don Mike, Olimpo and Preceptor II arrived in this country in December, 1938, and all three were trained by Lin Howard and were stake winners here.

Don Mike, a bay horse foaled in 1934, was by Parwiz-Dona Chela by Amsterdam. In 1939 he won two races, one of which was a stake, the Hollywood Premiere Handicap, value \$5,325, beating Whichcee and Speed to Spare. He was brought East in the autumn and ran respectably, finishing second in the Scarsdale, Interborough and Yorktown Handicaps, behind War Dog, Speed to Spare and Third Degree respectively.

Olimpo, a bay son of Fogon-Ona, by Rico won five races, one of which was a stake, the King Phillip Handicap, value \$5,150, beating Xavier and Harp Weaver.

Preceptor II was a chestnut horse foaled in 1933 by LeCoeur-Presidenta by Oquendo — he was the winner of three races, among them the Blackstone Valley Handicap, \$5,130, and was third in the Scarsdale Handicap, in which Don Mike finished second. In the Blackstone Handicap he whipped Galapas and Leading Article. Don Mike was five and Olimpo and Preceptor II six when they won stakes in this country, an age at which most horses are past their prime, so their successes were eloquent testimonials to Lin Howard's ability as a trainer.

The following year, 1940, Don Mike won one race, the San Pasqual Handicap, value \$8,650 with Can't Wait second. Olimpo dead-heated for third place in the Longacres Mile.



Lin Howard and Bing Crosby

Another importation was the chestnut mare Etolia II, foaled in 1934 by Lombardo-Elvire by Frileux III. She was a fine-looking mare and won three races, one of which was the Vanity Handicap, in which she defeated Flying Wild, Augury and others, earning \$7,275. She also earned \$1,000 by finishing second to Woof Woof and in front of Royal Crusader in the Labor Day Handicap at Del Mar. Unfortunately, Etolia II, who accompanied Don Mike, Olimpo and Preceptor II when they came to this country, sustained an injury November 3, 1940, which necessitated her destruction.

The last good horse raced by the Binglin Farm was Don Bingo. He may have been a better horse than his half-brother Ligaroti, but he too broke small bones in both of his front feet in the Narragansett Special and was never able to race again.

This line met with a succession of misfortunes after arriving in this country. Ligaroti, who proved himself to be a first-class racehorse, died after two or three seasons at stud; his dam was later brought to this country with Don Bingo at foot. She remained in the East and was sent to the Stromboil Farm in 1940 and bred to Sting; she was then shipped to the Binglin Farm where she died shortly after. Her last foal, Don Bingo, as stated above, broke bones in both of his fore-feet

which necessitated his retirement at four, after he had displayed stake winning quality.

Don Bingo, a brown colt by Serio-imp. Lira by Lord Basil, was foaled August 11, 1939; and when Lindsay C. Howard bought his dam he was included in the transaction. Don Bingo's outstanding success was his victory in the Suburban Handicap at Belmont Park in 1943. Trained by Billy Post by reason of the fact the training partner of the Binglin Stock Farm was wearing the Navy blue, Don Bingo, under the feather of 104 pounds, ran the 10 furlongs in 2:01 2/5 and whipped Market Wise by three lengths. Attention was third followed by Lochinvar, Devil Diver, Anticlimax, Marriage, Bolingbrook, Shut Out, Vagrancy, Thumbs Up, Mioland, Our Boots, Soldier Song, Great Rush, Boysy, and Ahamo. It was one of the best fields to start in a Suburban in many a year. After the race Market Wise was disqualified for impeding Attention. The stake was worth \$27,600 to the winner.

Rosemary Clooney In Concert

By Steven Lewis

I attended Rosemary Clooney's concert tonight with the Kansas City Symphony. Despite her poor health she seemed in good spirits and in command of her remarkable voice, which has noticeably deepened the past few years. Her face is definitely Rosie, although her body bears no resemblance whatsoever to the Rosemary Clooney of the *White Christmas* years. She is seriously overweight and last year had a knee replaced. She gasps for air between and during her songs. Her husband had to help her to and from the stage.

On stage she either leaned against the piano or sat. She did better on slow-tempo songs, no doubt because of her breathing problems. She did try to sing "Come on-a My House," but she struggled to keep up. Her best efforts to me were her tribute to Bob Hope ("Thanks for the Memories") and a Johnny Mercer poem "October" that was set to music after Mercer's death by Barry Manilow. She made no mention of Bing during her performance.

To sum up, despite her poor health Rosie continues to be a remarkable song stylist.

--From *The Bing Crosby Internet Museum Bulletin Board*. Posted October 24, 1999 at 00:01:43.

REPLY BY GREG VAN BEEK: In seeing some of Rosie's recent TV appearances/performances, I had the same observation as Steven. Her weight problem is now starting to affect her singing, which is a shame. She still has the same silky-smooth sound but has problems sustaining the notes. I noticed, too, that she seems to get out of breath quite easily. Still, she's a wonderful talent, and it's great she still gets out and performs after 50+ years in show business.



Bing in Hollywood

By David Lobosco

If I Had My Way

(Universal, 1940)

DURING the 1940s, when Bing Crosby was a major player in Hollywood, it was very rare for an actor to be loaned out to another studio. It was even rarer for a major star like Bing to be loaned out. However, by the 1940s Bing had the clout in the business to make a lot of his own decisions. This was the second time Bing had made a movie for Universal. He had previously made money for them with 1939's *East Side of Heaven*. Like his previous association with the studio, he also had a big financial investment in the movie, another rarity for a 1940s Hollywood actor.

Filed from February to April of 1940, *If I Had My Way* was a pretty-good, lighthearted romp. Other than Bing, the cast was rather weak. Gloria Jean had the juvenile lead in the movie, but she was a poor copy of Universal's other operatic star, Deanna Durbin. This was Gloria Jean's second film, and she would only make about a dozen movies before retiring in 1963. Lovable character actor Charles Winninger played Gloria Jean's great uncle in the film. He played everything from vaudeville stars to cranky fathers in his long career, which spanned from 1915 to 1963. The low point in the casting was the unknown El Brendel as Bing's Swedish sidekick. A Bob Hope he was not; and, in my opinion, he was the weakest part of the movie.

Bing plays Buzz Blackwell, who works with Gloria Jean's father as a bridge builder. When Gloria's father dies in an accident, Bing takes Gloria to the big city to her uncle (Donald Woods), who pretends not to know her; and he sends them to his vaudeville uncle (Winninger), from whom he is estranged. Meanwhile, El Brendel spends all of his and Bing's savings on a failing little restaurant. Bing, with the help of Winninger, redesigns the restaurant in the hopes of making a fortune. That does not necessarily happen, but it turns Donald Woods around. He loans Bing the money to keep the place open, as well as reconciles with Charles Winninger and Gloria Jean. They are now one big happy family!

The songs in the movie were all winners, being written by Johnny Burke and James Monaco. The title song, however, was an old song written by Lou Klein and James Kendis at the infancy of Tin Pan Alley. Bing recorded all the songs for Decca in April of 1940, and three of the four songs made the Hit Parade. "April Played the Fiddle" rose to the position of #10, while "I Haven't Time To Be A Millionaire" and "Meet the Sun Halfway" charted at #13 and #15 respectively.

Even though Bing did not have to do much in the way of acting in the film, he displayed some touching moments with Gloria Jean. Looking closely at Bing's performance, it actually looked like Bing was yearning to do more dramatic acting. The best dramatic scene in the film is when Bing tells Gloria Jean that her father has died. Bing recites a forgotten poem called "My Friend The Bridge," and you actually feel for Gloria's loss. That is what I call acting! However, overall, *If I Had My Way* is a lighthearted, easygoing vehicle that makes one forget his own problems and worries, albeit it is just for 90 minutes. If I had my way, more movies would be made like this!

In Memory of Jim Johnson

By Stanley Wayman & Etty Gits

Jim Johnson (of New Paltz, NY) died last July 9th. He was a dear friend of ours and one of the most enthusiastic Bing Crosby collectors you can think of. No matter what Bing Crosby song you played, he would sing along with it. He could discuss any recording with you and knew what he was talking about. We enjoyed many happy and enjoyable visits with him during the last 10 years, and we miss him a lot.

Jim was born June 12, 1933. He was the host of "The Irish Hour" on WEOK/WPDH, Poughkeepsie, NY, and once in a while hosted a Bing Crosby tribute on radio, too, usually with his friend Joe Sinnott.



BINGsings



By Charles Baillie

With Bing's "special season" just ahead of us, I think it is appropriate to lead off with two new Christmas CDs featuring him. The first, "The Very Best of Bing Crosby Christmas," is a shortened version of last year's outstanding CD "Bing Crosby — The Voice of Christmas." Apparently Decca had good success with the longer version and wanted to make a less expensive version available. It is a fine CD with member Wig Wiggins again writing the liner notes; however, I personally can't feature any Christmas album ever topping "The Voice of Christmas."



THE VERY BEST OF BING CROSBY CHRISTMAS

MCA Decca — 12019

\$11.99

1. It's Beginning to Look a Lot Like Christmas. 2. Adeste Fideles. 3. God Rest Ye Merry, Gentlemen. 4. Santa Claus Is Coming to Town. 5. That Christmas Feeling. 6. Christmas Carols: Deck the Halls / Away in a Manger / I Saw Three Ships. 7. Jingle Bells. 8. Silent Night. 9. Christmas Is A-Comin'. 10. The First Noel. 11. I'll Be Home for Christmas. 12. Here Comes Santa Claus. 13. The Christmas Song (Chestnuts Roasting on an Open Fire). 14. Rudolph the Red-Nosed Reindeer. 15. Silver Bells. 16. Sleigh Ride. 17. I Heard the Bells on Christmas Day. 18. White Christmas.

The second Christmas CD — "Merry Bingsmas" — was acquired from "Chick" Wilson, Select Circles, P.O. Box 302, Riverside, CT 06878 (Phone 203-661-8421). The disc includes two Christmas AFRS radio shows starring Bing and a number of guest stars. The sound transfer is good, and the shows interesting.

MERRY BINGSMAS — BING CROSBY & FRIENDS

HLC Entertainment — HLC 6643

\$18.00

12/14/49 — With Carole Richards and Jimmy Stewart (AFRS): 1. Show Open. 2. Wednesday Night Sandwich. 3. Rudolph the Red-Nosed Reindeer (*Bing with Gloria Wood*). 4. A Thousand Violins (*Bing*). 5. I Can Dream, Can't I? (*Carole*). 6. Marital Advice (*Bing & Jimmy*). 7. Popping the Question (*Bing & Jimmy*). 8. Baby, It's Cold Outside (*Bing & Jimmy*). 9. The Christmas Song (*Bing*). 10. Show close. 12/19/51 — with Trudy Erwin & Lindsay Crosby (AFRS): 11. Show Open. 12. Adeste Fideles (*Bing*). 13. Silver Bells (*with Trudy*). *Bing With Orch. & Chorus*: 14. Deck the Halls. 15. Away in a Manger. 16. Oh, Little Town of Bethlehem. 17. The First Noel. 18. A Father & Son Chat. 19. That's What I Want for Christmas (*Lindsay*). 20. A Korean Christmas Carol (*Reading by Bing*). 21. White Christmas (*Bing*). 22. Silent Night (*Bing, Lindsay, Chorus, Orch. with Show Close*). BONUS TRACK, A Little Stocking Stuffer! 23. May the Good Lord Bless and Keep You (*Bing w/The Andrews Sisters & Nat King Cole*).

Another CD, available from Select Circles, includes cuts from the original soundtracks of "Holiday Inn," "Road to Morocco," and "Two for Tonight." The sound transfer is quite good, but you do get "short versions" of some of the songs to accommodate the pace of the film.

GREAT MOVIE THEMES — HOLIDAY INN, ROAD TO MOROCCO, TWO FOR TONIGHT.

(CD 60027 AAD)

\$9.00

HOLIDAY INN (*Mark Sandrich, USA, 1942*) with Bing Crosby, Fred Astaire, Marjorie Reynolds, Virginia Dale. MUSIC BY IRVING BERLIN: 1. Overture "Holiday Inn" (*Orchestra directed by Robert Emmett Dolan*). 2. I'll Capture Your Heart (*Bing Crosby, Fred Astaire, Virginia Dale*). 3. Lazy (*Bing Crosby*). 4. You're Easy to Dance With (*Fred Astaire*). 5. White Christmas (*Bing Crosby, Marjorie Reynolds*). 6. Happy Holiday (*Bing Crosby, Marjorie Reynolds*). 7. Let's Start the New Year Right (*Bing Crosby*). 8. You're Easy To Dance With (*Instrumental, Danced by Fred Astaire & Marjorie Reynolds*). 9. Abraham (*Bing Crosby, Marjorie Reynolds, Louise Beavers*). 10. Be Careful, It's My Heart (*Bing Crosby and danced by Fred Astaire & Marjorie Reynolds*). 11. I Can't Tell a Lie (*Vocal and dancing by Fred Astaire and Marjorie Reynolds*). 12. Easter Parade (*Bing Crosby*). 13. Song of Freedom (*Bing Crosby*). 14. Say It with Firecrackers (*Danced by Fred Astaire*). 15. Hollywood Montage (*Instrumental*). 16. I've Got Plenty to Be Thankful For (*Bing Crosby*). 17. Finale: White Christmas / I'll Capture Your Heart (*Bing Crosby, Marjorie Reynolds, Virginia Dale, Fred Astaire*). ROAD TO MOROCCO (*David Butler, USA, 1942*) with Bing Crosby, Bob Hope, Dorothy Lamour. MUSIC BY VAN HEUSEN-BURKE: 18. Road to Morocco (*Bing Crosby, Bob Hope*). 19. Ain't Got a Dime to My Name (Ho-Hum) (*Bing Crosby*). 20. Constantly (*Dorothy Lamour*). 21. Moonlight Becomes You (*Bing Crosby*). 22. Moonlight Becomes You (*Dorothy Lamour, Bing Crosby, Bob Hope*). TWO FOR TONIGHT (*Frank Tuttle, USA, 1933*) with Bing Crosby. MUSIC BY MACK GORDON-HARRY REVEL: 23. Two for Tonight (*Bing Crosby*). 24. Takes Two to Make a Bargain (*Bing Crosby*). 25. From the Top of Your Head to the Top of Your Toes (*Bing Crosby*). 26. Without a Word of Warning (*Bing Crosby*). 27. I Wish I Were Aladdin (*Bing Crosby*).

The final CD from Chick Wilson — "On the Road to Laughter" — is two radio shows, this time featuring Bing and Bob Hope. The sound transfer is good, and the CD has the usual banter between Bing and Bob.



ON THE ROAD TO LAUGHTER

HLC Entertainment — HLC 6642 \$18.00

October 18, 1950: *The Bing Crosby Show with guests Bob Hope and Judy Garland. Bing and Bob decide to poke fun at Bing's meddling sponsor, Chesterfield Cigarettes:* 1. Show Open/Traveling with Hope. 2. Tzena, Tzena, Tzena (Bing & Judy). 3. Chesterfield (Bing w/Ken Carpenter). 4. All My Love (Bing). 5. Where's Hope? (Bing, Judy, Bob). 6. Friendly Star (Judy). 7. Kissing Up to the Sponsor (Bing, Bob, Judy). 8. The Third Man Theme (Parody by all). 9. High on the List (Bing). 10. Show Close. **January 10, 1951:** *It's Bing's 20th Anniversary in showbiz! To celebrate, Bing's brother, Bob Crosby, and Bob Hope try to convince Bing to retire.* 11. Show Open. 12. Cold, Cold Winter (Bing). 13. A Moment for Chesterfield. 14. Accidents Will Happen (Bing). 15. Brother Bob Plays a Visit. 16. Moonlight and Roses (Bing & Bob). 17. 20th Anniversary Celebration (Bing, Bob Hope, Bob Crosby). 18. A Musical Toast to Bing (Bob Crosby & Bob Hope). 19. Congratulations from Chesterfield. 20. The Tennessee Waltz (Bing). 21. Show Close. **BONUS TRACK:** 22. Bing & Bob on the Vacation Road to Minnesota (The rare Minnesota Tourism Promotional Recording by Bing & Bob Hope).

Before we leave Chick Wilson, in the summer 1999 issue of *Bingang*, I listed the price of the CD "Bing Crosby—The Million Sellers" at \$20.00. Chick corrected me indicating that the actual cost is only \$7.00 plus shipping from Select Circles, if you wish to order a copy.

The next CD is from England and was purchased at Tower Records in Pasadena. This 25-track disc — "Bing Crosby & Friends" — contains commercial recordings which were released by Decca in the period 1938 to 1949. Bing has a "guest" on each of the recordings, except track #25, "San Fernando Valley." There's a nice solo by Bing — but no Bob Hope! While most, if not all, of these tracks have been issued on CD, the compilation is interesting, and the sound is very good.

BING CROSBY & FRIENDS

(Vocalion—CDUS 3000)

\$14.99

1. There's No Business Like Show Business (w/Dick Haymes, Andrews Sis.). 2. Anything You Can Do (w/Dick Haymes, Andrews Sis.). 3. Put It There, Pal (w/Bob Hope). 4. The Road to Morocco (w/Bob Hope). 5. Alexander's Ragtime Band (w/Al Jolson). 6. The Spaniard That Blighted My Life (w/Al Jolson). 7. Yah-Ta-Ta Yah-Ta-Ta (w/Judy Garland). 8. You've Got Me Where You Want Me (w. Judy Garland). 9. Connecticut (w/Judy Garland). 10. Mine (w/Judy Garland). 11. Wait 'Til the Sun Shines, Nellie (w/Mary Martin). 12. Lily of Laguna (w/Mary Martin). 13. Mr. Meadowlark (w/Johnny Mercer). 14. On Behalf of the Visiting Firemen (w/Johnny Mercer). 15. Small Fry (w/Johnny Mercer). 16. Mr. Gallagher & Mr. Shean (w/Johnny Mercer). 17. Freedom Train (w/Andrews Sis.) 18. Pistol Packin' Mama (w/Andrews Sis.). 19. Don't Fence Me in (w/Andrews Sis.). 20. How It Lies, How It Lies, How It Lies (w/Evelyn Knight). 21. Yes Indeed (w/Connie Boswell). 22. The Waiter and the Porter and the Upstairs Maid (w/Mary Martin & Jack Teagarden). 23. It's Been a Long, Long Time (w/Les Paul Trio). 24. Sunshine Cake (w/Carole Richards). 25. San Fernando Valley (solo).

The next two discs are the latest releases from the excellent "Chronological Bing Crosby" series produced in England by John McNicholas. To order these limited edition discs, send your personal check or a postal money order in U.S. funds (\$18.50 each, including postage) to F. B. Wiggins, 5608 North 34th Street, Arlington, VA 22207 (Phone 703-241-5608).

THE CHRONOLOGICAL BING CROSBY

(Jonzo Vol. 7 & Vol. 8)

Each \$18.50

Vol. 7: 1. Waiting at the End of the Road. 2. When You're Counting the Stars Alone. 3. Can't We Be Friends? 4. Gay Love. 5. Great Day. 6. Without a Song. 7. I'm a Dreamer — Aren't We All? 8. If I Had a Talking Picture of You. 9. Moonlight and Roses Medley. 10. Southern Medley. 11. A Bundle of Old Love Letters. 12. After You've Gone. 13. Happy Feet. 14. Song of the Dawn. 15. A Bench in the Park (W149825-1). 16. A Bench in the Park (W149825-2). 17. Livin' in the Sunlight, Lovin' in the Moonlight. 18. I Like to Do Things for You. 19. You Brought a New Kind of Love to Me. 20. A Bench in the Park (W149840). 21. Three Little Words.

Vol. 8: 1. Fool Me Some More. 2. It Must Be True. 3. Them There Eyes. 4. The Little Things in Life. 5. I Surrender, Dear. 6. Thanks to You. 7. One More Time. 8. Wrap Your Troubles in Dreams. 9. Just a Gigolo. 10. Out of Nowhere. 11. If You Should Ever Need Me. 12. Ho Hum. 13. I'm Gonna Get You. 14. Were You Sincere? 15. Just One More Chance. 16. I'm Through with Love. 17. Many Happy Returns of the Day. 18. I Found a Million-Dollar Baby. 19. & 20. At Your Command (Takes A and B).

Ernest Sutkowski reported the next disc—"Bing Crosby—Forever Gold," and I found it at Tower Records in Pasadena. Produced in Canada, it has a number of tracks that appear frequently, but it is a pleasant compilation--and the price is right.

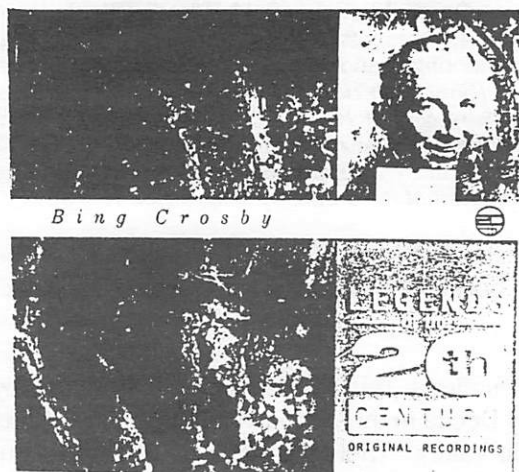
BING CROSBY—FOREVER GOLD

St. Clair Entertainment Group, Inc.—FGD 57362

\$7.99

1. Out of Nowhere. 2. If You Should Ever Need Me. 3. P.S. I Love You. 4. Dancing in the Dark. 5. Sweet and Lovely. 6. Stardust. 7. Just a Gigolo. 8. You Go To My Head. 9. Down Yonder. 10. Come What May. 11. If This Isn't Love. 12. Everything I Have Is Yours. 13. I Got the Sun in the Morning. 13. Zip-A-Dee-Doo-Dah.

Ernest also identified the next CD—"Legends of the 20th Century—Bing Crosby." While I have not been able to find the disc locally, it has a good collection of tracks which have not had too much exposure. The liner notes by Will Friedwald are excellent, and I will continue to look for this CD.



LEGENDS OF THE 20th CENTURY—BING CROSBY

EMI 7243-5228-1527 (??)

1. Muskrat Ramble (w/Louis Armstrong). 2. Sugar (That Sugar Baby of Mine) (w/Louis Armstrong). 3. Ciao Ciao Bambina (w/Rosemary Clooney). 4. I Get Ideas When I Dance with You (w/Rosemary Clooney). 5. Dardanella (w/Louis Armstrong). 6. Let's Sing Like a Dixieland Band (w. Louis Armstrong). 7. Pigalle. 8. April in Portugal. 9. Never on Sunday. 10. Man on Fire. 11. The Second Time Around. 12. Teamwork (w/Bob Hope). 13. Incurably Romantic. 14. C'est Si Bon. 15. Morgen. 16. Domenica. 17. Under Paris Skies. 18. Way Down Yonder in New Orleans (w/ Louis Armstrong). 19. Lazy River (w/Louis Armstrong). 20. Come to the Mardi Gras (w/Rosemary Clooney). 21. Brother Bill (w/Louis Armstrong). 22. At the Jazz Band Ball (w/Louis Armstrong). 23. Rocky Mountain Moon (w/Louis Armstrong). 24. That Travelin' Two-Beat (w/ Rosemary Clooney). 25. Bye Bye Blues (w/Louis Armstrong).

I have the next four CDs on order, but they had not arrived by Editor Wayne's deadline. So—I'm borrowing comments from my friend, Jim Reilly, Editor of "Keeping Track," the CD review of the International Crosby Circle. I have purchased the CDs from "Bar One" in the past, and found them very good. If you have any interest in purchasing any or all of the Bar One CDs, you can order from F. B. "Wig" Wiggins, 5608 North 34th Street, Arlington, VA 22207 (Phone 703-241-5608). The CDs are \$17.00 each plus \$15.00 per order for an overseas draft.

Now—to quote Mr. Reilly. . .

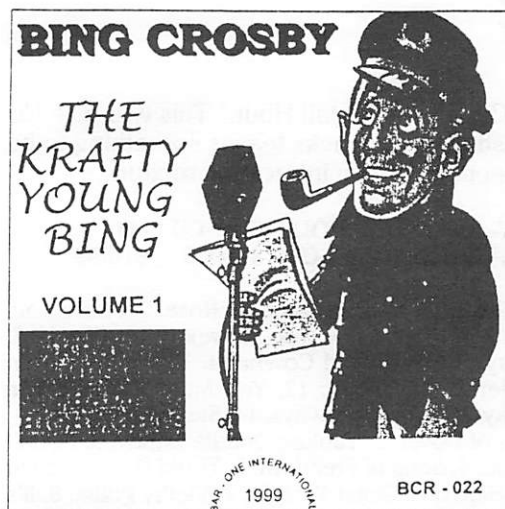
Bing Crosby On Radio

Following on from The Chesterfield Shows that I reviewed last year, Bar One Records have now dipped into the Kraft Music Hall with many excellent extracts from the shows. There are four albums dedicated to KMH with the apt title "The Krafty Young Bing" and generally, the quality of the material used is good. There is a small amount of "crackle and pop" (and the occasional poor track) on these discs, but to their credit Bar One have made a genuine attempt to use the correct speed throughout. If you browse through the titles, you will see some marvellous selections like "Hometown," "I've Heard That Song Before," "Down Where the Trade Winds Blow," "Some Sunny Day," "Thanks for the Memory," "When the Swallows Come Back to Capistrano," "The Moon Won't Talk," "Indiana," "Birth of the Blues," "Can I Forget You," "I Wonder Who's Kissing Her Now" (I've always wished Bing had made a commercial recording of this lovely song), "Time on My Hands," etc., etc., and I am sure that there is something here for everyone. As per the previous Bing on Radio discs these are priced at £10.00 each including packaging and posting (please make cheques payable to B. Whittingham). To order all four volumes contact Barry Whittingham, "El Rancho Grande," 25c Garton Close, Cinderhill, Nottingham, NG6 8RZ.

The Krafty Young Bing Vol. 1

Bar One Records BCR-22

1. Kraft Intro: When the Midnight Choo Choo. 2. Hometown. 3. My Little Girl. 4. You're a Sweetheart. 5. Virginia Lee. 6. I Thought About You. 7. Confucius Say. 8. You're an Education. 9. Naturally. 10. Whispers in the Dark. 11. Down Where the Trade Winds Blow. 12. Make-Believe Heart. 13. Pale Venetian Moon. 14. Two Hearts That Pass in the Night. 15. When the Swallows Come Back to Capistrano. 16. Thanks for the memory. 17. I've Got a Lot in Common with You. 18. Marie. 19. When You Wore a Tulip. 20. If It's the Last Thing I Do. 21. I Don't Want to Get Well. 22. Sleepy Lagoon. 23. Why Don't You Fall in Love with Me. 24. Good Morning, Mr. Zip-Zip-Zip. 25. Some Sunny Day. 26. Brazil. 27. I've Heard That Song Before. 29. Ya Got Me. 30. Redwing. Running Time: 69.00.



The Krafty Young Bing Vol. 2

Bar One Records

BCR-23

1. Intro. by Alan Dell: The Moon Won't Talk. 2. Thank Your Lucky Stars. 3. Call Me Up Some Rainy Afternoon. 4. One Song. 5. Cuddle Up a Little Closer. 6. Little Lady Make-Believe. 7. Hello Hawaii. 8. Flat Foot Floogie. 9. Lovelight in the Starlight. 10. Moon Over Miami. 11. Everything's in Rhythm with My Heart. 12. You. 13. Where Are You? 14. Scatterbrain. 15. I Can't Believe That You're in Love with Me. 16. I'm Looking at the World Through Rose-Colored Glasses. 17. Indiana, Back Home in. 18. You're a Lucky Guy. 19. Moonlight on the Ganges. 20. Ballin' The Jack. 21. Love's Old Sweet Song. 22. Gypsy Love Song. 23. Birth of the Blues. 24. Show Me the Way to Go Home. 25. You Took the Words Right out of My Heart. 26. Dipsy Doodle. 27. Sympathy. 28. That Old Feeling. 29. Rosalie. 30. Can I Forget You? 31. I Wonder Who's Kissing Her Now. Running Time: 71:22.

The Krafty Young Bing Vol. 3

Bar One Records BCR-24

1. Hail KMH. 2. Says My Heart. 3. The Umbrella Man. 4. Get Out and Get Under. 5. The Man with the Mandolin. 6. I Know That You Know. 7. Angel in Disguise. 8. Ti-pi-Tin. 9. Blue Orchids. 10. In an Old Dutch Garden. 11. Love Is All. 12. Oh You Crazy Moon. 13. Tell Me, Little Gypsy. 14. Play, Fiddle, Play. 15. If I Should Lose You. 16. I'm Building Up to an Awful Letdown. 17. Stop and Reconsider. 18. Let That Be a Lesson to You. 19. The Little Red Fox. 20. The Woodpecker Song. 21. Ma, He's Making Eyes at Me. 22. I Can't Love You Anymore. 23. Playmates. 24. Just Like Taking Candy from a Baby. 25. Six Lessons from Madame La Zonga. 26. With a Twist of the Wrist. 27. Keep an Eye on Your Heart. 28. Ta-Ra-Ra-Boom-De-Ay. 29. Chattanooga Choo Choo. 30. Bi-I-Bi. 31. How About You? 32. All My Life. 33. Say the Word and It's Yours. 34. Long Ago and Far Away (Rainger-Robin) Running Time: 71:19.

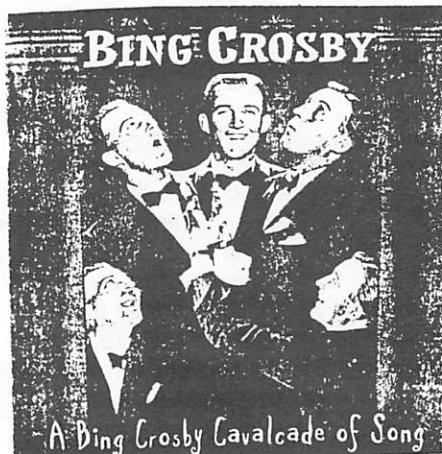
The Krafty Young Bing Vol. 4

Bar One Records BCR-25

1. Moonrise on the Lowlands. 2. Desire. 3. Lost. 4. West Wind. 5. Take My Heart. 6. One Night in Monte Carlo. 7. On the Sentimental Side. 8. I Simply Adore You. 9. Smiles. 10. Remember Me? 11. How Could You? 12. You're Here, You're There, You're Everywhere. 13. Time on My Hands. 14. Someone Else May Be There While I'm Gone. 15. At Long Last Love. 16. Have You Forgotten? 17. That Sly Old Gentleman from Featherbed Lane. 18. Ciribiribin / Ciribiribin parody with Bob Burns. 19. After All. 20. Some of These Days. 21. With All My Heart. 22. One, Two, Button Your Shoe. 23. So Do I. 24. Let's Call a Heart a Heart. 25. On the Beach at Waikiki. 26. Lost and Found. Running Time: 69:38.

MANY THANKS, JIM!!!

I also want to publicly thank David Currington, Australian Representative of The International Crosby Circle, for sending me a copy of the next CD, "A Bing Crosby Cavalcade of Song." It is an excellent compilation of songs from Bing's KMH radio shows recordings from 1937-1939. Mr. Currington selected and mastered the tracks and wrote the liner notes. He indicates that, of the 30 tracks, only four were ever recorded commercially, so that there are a number of songs which I had never heard Bing sing before. The sound is very good, and Mr. Currington has eliminated applause and other extraneous noise so that the tracks are like commercial recordings. If you're interested in this disc, contact Mr. Bob Neate, the Victorian Bing Crosby Society, 22 Pakenham Street, Blackburn, Victoria, Australia, 3130.



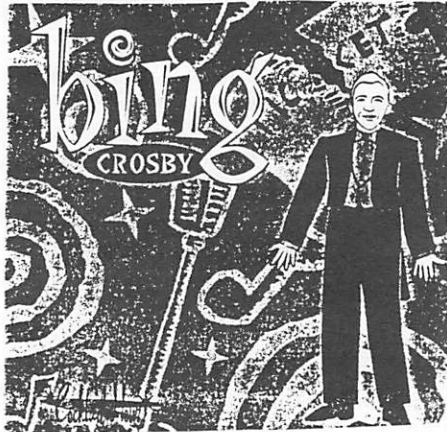
A BING CROSBY CAVALCADE OF SONG

Festival Interfusion—D26291

Australia

1. Maria Elena. 2. Says My Heart. 3. Get Out and Get Under. 4. Oh! The Crazy Moon. 5. Last Night's Gardenias. 6. The Man with the Mandolin. 7. Tell Me Little Gypsy. 8. Angel in Disguise. 9. Garden of the Moon. 10. Blue Orchids. 11. When You Wore a Tulip. 12. In an Old Dutch Garden. 13. Down Where the Trade Winds Blow. 14. Make-Believe Island. 15. Lilacs in the Rain. 16. When the Midnight Choo Choo Leaves for Alabam'. 17. Hometown. 18. Virginia Lee. 19. You're a Sweetheart. 20. She Is the Sunshine of Virginia. 21. My Little Girl. 22. Say Si-Si. 23. Number Ten Lullaby Lane. 24. Love Is All. 25. It Was Wonderful Then. 26. You Walked By. 27. Fools Rush In. 28. May I Never Love Again. 29. I Know That You Know. 30. Play Fiddle Play / Goodbye Now.

Canterbury Records in Pasadena was the source of the next CD, "Bing Crosby—Cocktail Hour." This two-disc CD is a mixture of commercial recordings and radio tracks. The album listing of the tracks leaves something to be desired—but that was easily corrected. The sound is good, and the selections are an interesting mixture.



BING CROSBY—COCKTAIL HOUR (Two-CD Set)
The Allegro Corp.—Doubletake—CRG 218005 \$16.99

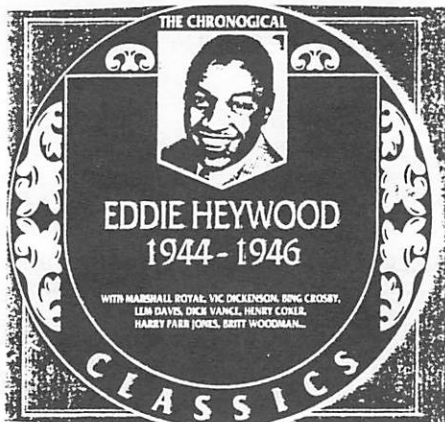
Disc One: 1. Swinging on a Star. 2. New San Antonio Rose. 3. I Love You. 4. Sweet Georgia Brown. 5. Temptation. 6. Too Marvelous for Words; 7. May I? 8. June in January. 9. I'm an Old Cowhand. 10. Pennies from Heaven. 11. Mr. Gallagher & Mr. Shean. 12. You Must Have Been a Beautiful Baby. 13. Sunday, Monday or Always. 14. Sierra Sue.

Disc Two: 1. White Cliffs of Dover. 2. Yankee Doodle Dandy. 3. I Don't Want to Walk Without You. 4. Song of Freedom. 5. You'd Be So Nice to Come Home to. 6. Riding Herd on a Cloud Tonight. 7. Vict'ry Polka. 8. It's All Over Now. 9. As Time Goes by. 10. I'll Be Seeing You. 11. Shoo Shoo Baby. 12. There'll Be a Hot Time in the Town of Berlin. 13. The Bombardier Song. 14. Long Ago and Far Away.

BING AS GUEST STAR

I've decided to discontinue "Bits of Bing" as almost all of the "Bits" are "White Christmas," "Swinging on a Star," or a similar oft-repeated number. If there are enough Bing tracks to justify "Guest Star" status, I'll include the whole CD. Here are two that fit this pattern.

The first is "Eddie Heywood 1944-1946," which includes the five tracks Bing recorded with Eddie. According to Jim Reilly, only one of the five tracks with Bing—Who's Sorry Now"—has appeared on CD. The recording, made in France, is very good; and while it's a bit more "jazzy" than most of Bing's records, it's a nice change of pace.



EDDIE HEYWOOD 1944-1946 Classic Records—1038 \$18.00

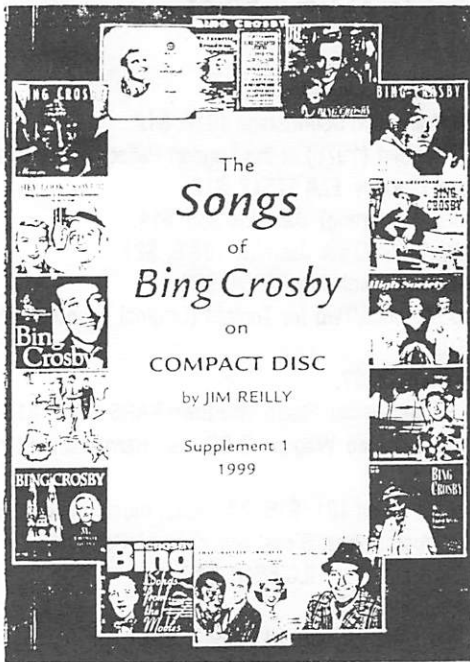
1. Just You, Just Me. 2. Save Your Sorrow (JB-366). 3. Begin the Beguine. 4. Blue Lou. 5. Please don't Talk About Me When I'm Gone. 6. Lover Man. 7. Save Your Sorrow (L-3910) (w/Bing). 8. Baby, Won't You Please Come Home? (w/Bing). 9. That Little Dream Got Nowhere (w/Bing). 10. I've Found a New Baby (w/Bing). 11. Who's Sorry Now? (w/Bing). 12. Coquette. 13. On the Sunny Side of the Street. 14. The Man I Love. 15. On the Alamo. 16. I Didn't Know About You. 17. Just You, Just Me. 18. Sweet and Lovely. 19. Who's Sorry Now? 20. Loch Lomond. 21. Pom Pom. *Note:* Tracks 1 and 2 are the Eddie Heywood Sextet. Tracks 3 to 21 are Eddie Heywood and His Orchestra.

The second was sent to me by Contributing Editor, David Lobosco—"Bob Crosby and His Orchestra—Ecstasy." Of the 21 tracks, Bing "guests" on four—Numbers 18 through 21.



BOB CROSBY AND HIS ORCHESTRA—ECSTASY
Magic Compact Discs—Vol. 17—1942 (??)

1. That Da Da Strain. 2. Sweethearts on Parade. 3. It's a Long Way to Tipperary. 4. Tin Roof Blues. 5. Way Down Yonder in New Orleans. 6. You'll Be Sorry. 7. Tears on My Pillow. 8. I'll Be True to the One I Love. 9. Black Zephyr. 10. Blue Surreal. 11. Chain Gang. 12. Ecstasy. 13. Poor You. 14. I'll Keep the Lovelight Burning. 15. Don't Sit Under the Apple Tree. 16. Last Call for Love. 17. Dear Old Donegal. 18. Lazy. 19. Let's Start the New Year Right. 20. I've Got Plenty to Be Thankful for. 21. I'll Capture Your Heart.



The first supplement to ICC member Jim Reilly's indispensable book about Bing's songs that have appeared on CD is now available. It is the same size and format as the original book, and covers the period from 1996 thru mid-1999. Copies of the supplement can be ordered from F. B. "Wig" Wiggins for \$15.00 each in U.S. funds (postpaid).

Wig also has a few copies of the first edition of Jim's book for \$23.50 in U.S. funds (postpaid). If you have a serious Bing CD collection, these books are a must.

Wig's address: F. B. Wiggins, 5608 North 34th Street, Arlington, VA 22207 (Phone: 703-241-5608)

This has been a long one, and I hope you're still with me! Again, my thanks to Jim Reilly and to David Currington of the ICC and to members Ernest Sutkowski and David Lobosco for their contributions.

SEASON'S BEST TO ALL!

Charles Baillie
118 W. Las Flores Ave.
Arcadia, CA 91007
(626) 446-2246

Charlie

Arnold

By Kevin McCormick



ANOTHER CHRISTMAS REISSUE

Shortly before I received Charlie's CD reviews, I purchased a copy of the newly re-mastered Capitol CD of the Christmas selections that Bing recorded in 1962 and 1963, which were originally issued on Capitol and Warner Bros. LPs. There are four bonus tracks not included on the previous Capitol CD, including the duet with David Bowie. The sound is great. Highly recommended!

BING CROSBY'S CHRISTMAS CLASSICS

Capitol (EMI) 72435-21433-2-0

\$15.95

1. Winter Wonderland. 2. Have Yourself a Merry Little Christmas. 3. What Child Is This? / The Holly and the Ivy. 4. The Little Drummer Boy. 5. O Holy Night. 6. The Littlest Angel. 7. Let It Snow! Let It Snow! Let It Snow! 8. Hark! The Herald Angels Sing / It Came Upon a Midnight Clear. 9. Frosty the Snowman. 10. I Wish You A Merry Christmas. 11. Do You Hear What I Hear? 12. Pat-a-Pan / While Shepherds Watched Their Flock. 13. Christmas Dinner Country Style. 14. Peace on Earth / The Little Drummer Boy (w/David Bowie, from TV show.) W.M.

Bing Crosby CD's Available from *Select Circles* P. O. Box 302, Riverside CT 06878; Phone: (203) 661-8421

At the Movies. GMT 60017. \$9.
 Beautiful Memories. 3-CD box. Disky HR-853142 (Discs are identical with those on Complete U.A. Sessions, but no booklet). \$20.
 Best of Bing. 3-CD set. Hallmark 390402. \$18.
 Best of BC. 2-CD set. (E) MCA 11561. \$27.
 Best of BC: Millennium Collection. MCA 11942. \$11.
 Best of Bob Hope: Thanks for the Memory. (BC on 10 tracks). Half Moon 033. \$12.
 Big Rock Candy Mountain (8 BC tracks; 7 Burl Ives; 8 DannyKaye). Half Moon X102. \$12.
 Bing and Al (Jolson), Vol. 1. (CBS Radio: 11/30/49, 2/15/50). HLC 6641. \$18.
 Bing and Friends. Vocalion 3000. \$13. *Not the "same old."*
 Bing and Louis: Having Fun. Jazz Unlimited 2034. \$15.
 Bing and Louis: More Fun. Jazz Unlimited 2035. \$15
 Bing at His Best. Pickwick 11282. \$9.
 BC & Friends: Radio Years. Hallmark 303372. \$7.
 BC & His Hollywood Guests. Avid. 626. \$20
 BC & The Andrews Sisters: Essential Collection. (24 songs). Half Moon 029. \$12.
 BC & The Andrews Sisters: Their Complete Recordings Together. 2-CD set (53 songs). MCA 11503. \$27.
 BC: His Legendary Years, 1931-57. Deluxe 4-CD set & book. MCA 4-10887. \$45.
 BC Kraft Shows (Guests: Nat King Cole, Duke Ellington). Lost Gold 7598. \$12.
 BC Legends of the 20th Century. (E) EMI 522815. \$20.
 BC on Radio with Buddy Cole. BCR 02. \$14.
 BC Road to Hollywood, Vol. 1. GMT 60045. \$9 (King of Jazz, Big Broadcast, College Humor, Too Much Harmony)
 BC Road to Hollywood, Vol. 2. GMT 60046. \$9. (Too Much Harmony, Going Hollywood, We're Not Dressing, She Loves Me Not)
 BC Sings I. Berlin/Rodgers & Hart. Conifer CDHD-232, \$12.
 BC with Ella Fitzgerald, Peggy Lee & Fred Astaire. 2-CD set. Avid 624. \$20.
 BC with Judy Garland & Al Jolson. 2-CD set. Avid 625. \$20.
 BC's Christmas Classics. Capitol 21433. \$15. (4 tracks never on a Bing Christmas CD. 10 tracks same as Disky Christmas Classics.
 BC's Hawaii. MCA 35082. \$16.
 Bing Sings Country (20 tracks). Hallmark 306722. \$8.
 Bing Sings Whilst Bregman Swings (J) Verve POCJ-2866. \$26.
 Bing Swings (w/ many guests) Magic DAW-48. \$15.
 Bing with a Beat. With Bob Scobey (J) RCA 7476. \$26.
 Bing's Gold Records. MCA 11719. \$11.
 Blue Skies/Rhythm on the River. Gt. Movie Themes 60025. \$9.
 Bob Hope & Friends. Put It There, Pal (BC on 23 of the 33 tracks) 2-CD set. Jasmine 357/8. \$21.
 Christmas Classics. Disky 884662. \$10.
 Christmas in California. Fremus 0500. \$16. (First 5 tracks from a BC TV special; the rest Dean Martin 1967 Xmas show w/Frank Sinatra.
 Christmas Is a-Comin'. Half Moon X100. \$12.
 Chronological BC, V. 11 (4/23-10/28/32) Jonzo 11. \$20 postpaid.
 Complete United Artists Sessions, Special Collectors Ed. 3-CD set and

booklet. EMI 59808. \$30.
 Dick Tracy in B-Flat. Hollywood Soundstage 4010. \$12.
 Fiftieth Anniversary Concert (1976) at the London Palladium. Special guest: Rosemary Clooney. EMI 57547. \$13.
 Fun with Bing & Louis (Armstrong). Jasmine 336. \$14.
 Going Hollywood, Vol. 1. 2-CD set. Jasmine 108/9. \$21.
 Great BC, Vol. 2. 3-CD set. RedX Box 31034. \$20.
 Holiday Inn/Road to Morocco/Two for Tonight (Original soundtracks). GMT 60027. \$9.
 King Bing. Hallmark 300222. \$7.
 Kraft 75th Anniver. Radio Special. Radio Meltdown KARS-0075. \$18.
 Lillie, Love & a Little Covered Wagon. 2-CD set. Harry Lillie HLY-004. \$28.
 Little Bit of Irish. Golden Olden 101. \$16. 28-tracks, much recorded in Ireland. Victor Herbert Songs. B'cast with John McCormack.
 Lotsa Laughs with BC & Friends. HLC 6640. \$18.
 Memories. (E) MCA 19360. \$16.
 Merry Bingsmas! (from radio shows). HLC 6643. \$18.
 Merry Christmas. MCA 31143. \$8.
 Million Sellers. Prism PLAT-295. \$7.
 More Memories (E) MCA 19387. \$16.
 Most Welcome Groaner. Parade 2021. \$12.
 My Favorite Broadway Shows. (10 tracks). MCA 21140. \$6.50.
 My Favorite Country Songs. (10 tracks). MCA 20982. \$7.
 My Favorite Hawaiian Songs. (10 tracks). MCA 21008. \$7.
 My Favorite Hymns. (10 tracks) MCA 21002. \$7.
 My Favorite Irish Songs. (10 tracks) MCA 21048. \$7.
 My Favorite Love Songs. (10 tracks) MCA 20971. \$7.
 Night with the Stars, Hosted by Bob Hope (1945 Command Performance Special). Jasmine 207. 2-CD set. \$21. Bing is prominent on both.
 On the Road: Crosby, Hope, Lamour. VJB 1949. \$15.
 On the Road to Laughter. BC and Bob Hope (radio). HLC 6642. \$18.
 On the Sentimental Side. Musketeer 9030. \$6.
 Portrait of BC. 2-CD set. Galerie 403. \$15.
 R. Clooney: Something to Remember Me By (w/BC on 10 tracks). Jasmine 335. \$14.
 Selection of BC. 2-CD set. Gold Sound DCD-778. \$10.
 Sing a Song of Sunbeams. Saville 219. \$12.
 Sixteen Most Requested Songs. Columbia CK-48974. \$12.
 Some Fine Old Chestnuts/New Tricks. (E) MCA 19377. \$18.
 Songs from the Movies. Empress RAJ-895. \$12.
 Step to the Rear. Harris Lillie HLY-001. \$12
 Those Great World War II Songs. 2-CD set. DGB 53042. \$21..
 Too Marvelous for Words, 25 Chart Toppers. Charly 105. \$14.
 Top o' the Morning (Irish collection) MCA 11406. \$12.
 V-Discs. 4-CD-set. \$38.
 Very Best of BC Christmas. Decca MCAD 12019. \$11.
 Voice of Christmas. MCAD2-11084. 2-CD set. \$24.
 We're Just Wild About Harry. BC on Radio. BCR 01. \$14.

Shipping charges: \$2 for 1 or 2 CD's; \$3.20 for all larger orders. Multiple-disc sets are counted as the number of CD's in the set. Abbreviations: (E)=English; (J)=Japanese.

SWAPS AND SUCH

FOR SALE: LP's by Bing Crosby (and many other artists). Excellent condition, very reasonably priced. Send SASE for list. Charles "Randi" Randazzo, 96 Iris Ave., West Seneca, NY 14224-2724 (716-674-3082).

AUCTION OF BING CROSBY LP'S. A collection belonging to the late John Stinerock is being sold. Included are many rarities, including 10" Deccas, the Hollywood and Collectors Classics sets, *High Tor*, and others. Write for list. Virginia Stinerock, 403 Pine Circle, Myrtle Beach, SC 29572. E-mail: Virstine@aol.com.

BING CROSBY COLLECTORS: Looking for a permanent home for your Bing Crosby collection? Donate your collection to the Stapleton Bing Crosby Collection in the John J. Ward Irish Music Archives in Milwaukee, WI. Tax deductible! Call Barry Stapleton at (414) 645-6019.

WANTED: Snapshots of Bing from the 1930's — 1950's (or news or wire photos) for my collection. Craig Klose, 47 St. Johns Place, Rear, Buffalo, NY 14201 (883-4846).

ARE YOU LOOKING for Bing's movies, TV shows and radio shows that have not been commercially released on tape? I might be able to help you. Let me know your needs. I also have tapes by many other artists. Timothy Morgereth, 5 Beach Drive, Baltimore, MD 21222.

STILL SEARCHING to hear the Bing December 25, 1941 Kraft Radio Program before my memory goes or my Holy Cross California headstone is filled in (1924-.....) at the end of my Bing life. I ask the members to write or telephone me their Crosby needs for a Bing posterity through them. I will at no charge send you what you may need from my many LP's, 45's, CD's and cassettes. Carmel Gallegos, P.O. Box 1866, Tacoma, WA 98401-1866. Toll free: 1-800-572-4767 (PIN #16).

I HAVE some back issues of *Bingang* from the 70's, also golf tournament programs, etc., and will sell them at a reasonable price. Send SASE for list. Priscilla J. Koernig, 1423 Oak St., San Mateo, CA 94402.

SOME—BUT NOT ALL—back issues of *Bingang* from July 1988 to the present are available from the editor. Send SASE for list. Back issues are priced at \$3.00 each, 5 for \$12 (postpaid).

WANT ADS ARE FREE FOR MEMBERS WISHING TO ADVERTISE THEIR CROSBY NEEDS AND ITEMS FOR SALE OR TRADE.

OTHER CROSBY ORGANIZATIONS

BING'S FRIENDS AND COLLECTORS SOCIETY

Hoble and Cathie Wilson
236 Andrieux St.
Sonoma, CA 95476; E-mail: Erinssmile@earthlink.net
Web site: <http://home.earthlink.net/~erinssmile/>

INTERNATIONAL CROSBY CIRCLE (U.K.)

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Arlington, VA 22207
E-mail for *Bing* editor: Macwilmslo@aol.com
Web site: www.users.globalnet.co.uk/~icccircle

CRISSI NEWTON'S WEB SITE: <http://www.geocities.com/BourbonStreet/3754/bing.html>

OTHER FAN CLUBS OF INTEREST

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